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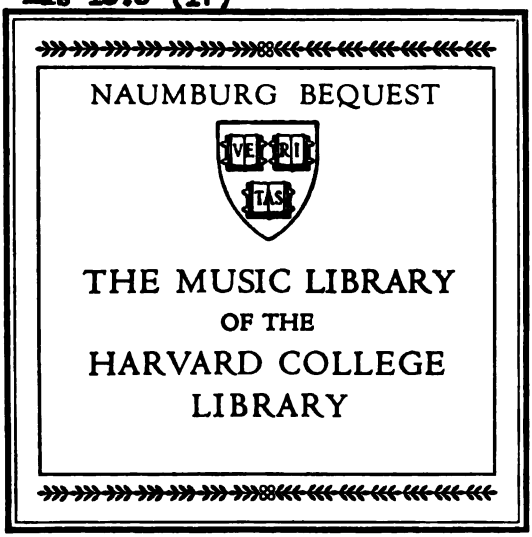


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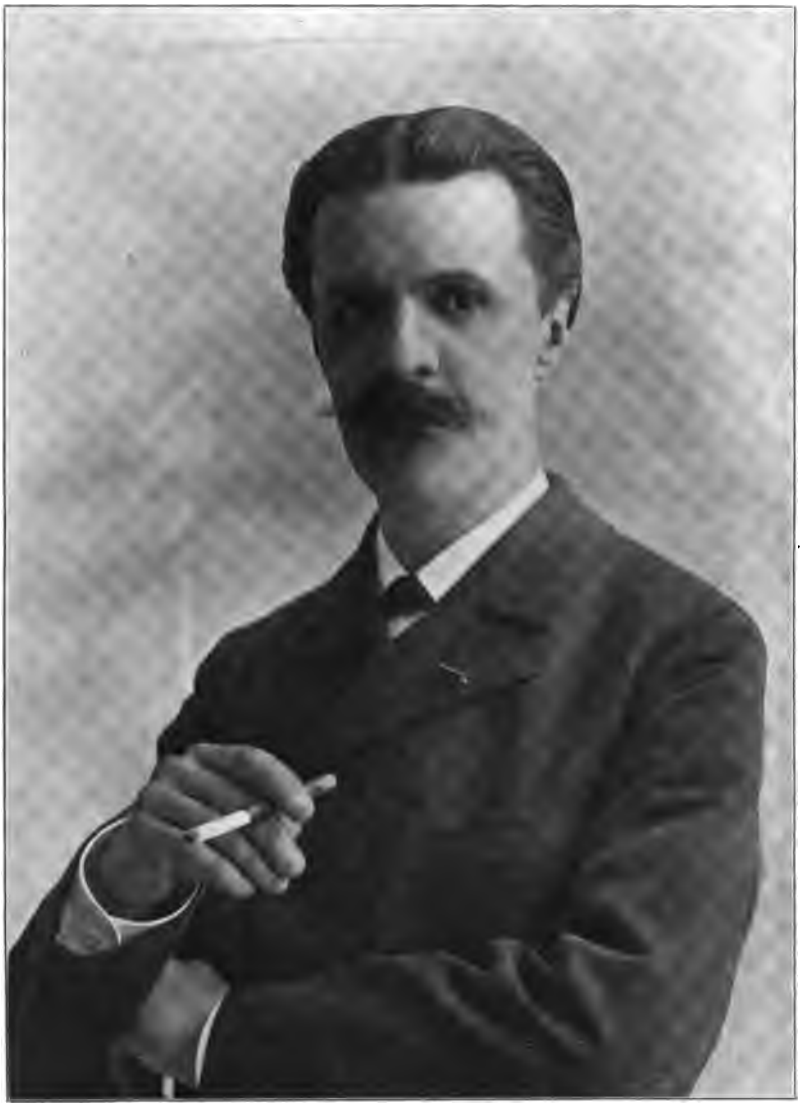

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## A MONTHLY MAGAZINE

DEVOTED TO THE ART, SCIENCE, TECHNIC AND LITERATURE OF MUSIC.

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W. S. B. MATHEWS, EDITOR.
BLANCHE DINGLEY, MANAGER.

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# MUSIC.

## NOVEMBER, 1899.

## SOMETHING ABOUT SELF-PLAYING INSTRUMENTS.

BY W. S. B. MATHEWS.

It is related of a rich but tight-fisted elder of a leading church that upon being canvassed for aid to a city mission enterprise he listened in silence to all the arguments for quite a long time and then, drawing a sigh, defined his position: "What I am looking for," said he, "is a self-sustaining mission." I fancy that many a youngster and not a few of older growth, upon finding the innumerable possibilities of going wrong upon the piano or organ, has sighed, in like spirit for some kind of "music" that would play itself. No appetite of the musical world is more widely disseminated than this. Despite all our lesson giving, our clubs and our crowds of students and development of musical "culture," the sale of self-playing instruments is enormously large and constantly increasing. Moreover, in certain directions the latest inventions give certain instruments of the self-playing category an educational value and a really musical importance previously unknown to the tribe. And as everybody knows some of the members of this many colored caste of "self-players," while but few know how extensive it is or what are its leading peculiarities, I have thought it not uninteresting to treat the subject with a certain fullness.

Strictly speaking, there is no such thing as a self-playing instrument. When one plays a piece upon the piano or the organ the force which produces the tone is that of the fingers and arms of the player. None the less is it true that the force

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in all these self-playing instruments is also derived directly from the immediate enthusiasm of the person desiring to hear the music. In some cases you wind up a spring, which runs down to the extent of force which you have expended in winding it up; in others you work a motor, turn a crank, or in some way furnish a certain equivalent of energy. Even the "nickel in the slot" instruments are no exception; for quite in the churchly spirit, when you put in your nickel somebody has devoted so and so much of what the minister calls "your substance" to winding the spring.

I think the oldest of the musical instruments capable of furnishing music without being "personally conducted" is the music box. This consists of a little chest, anywhere from four or five inches long and one inch high to twenty-four inches long and eight or ten inches high. All are composed upon the same principle. The music is produced by a set of little steel bars or teeth, like those of a comb. The smallest of these have no more than twenty tones in their compass. They play, I believe, diatonic music, and all the pieces are in the same key. There may be a few modulations; I neglected to look up this question. Very possibly there are one or two chromatic tones in each of the higher octaves.

The sound of these steel bars is that of little bells, and, as there is no contrivance for "damping" the sound, i. e., for extinguishing a tone when the next one begins, there is always some confusion in the effect, like a piano played with the damper pedal held through several measures.

The music box belongs to the barrel variety of self-players. There is a little brass barrel or cylinder, in the small ones about a half-inch in diameter, running the length of the "comb" or set of steel bars. The surface of the barrel is very exactly divided, and little steel pins are set in it, projecting about a sixteenth of an inch, so placed as to come in contact with the ends of the steel bars in such order and at such intervals of time as the piece requires. Every box plays several tunes. This is managed by setting later sets of pins about a line further to the right than the preceding sets. Now, when the barrel is shifted for a new piece, it is simply slid over to the left about a line distance, in such a way that the second set of pins engage the proper tones when the barrel is revolved. For the next

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tune the barrel is pushed still further towards the left. The extreme minuteness of this movement will be realized when one remembers that eight sets of pins are set upon one barrel, giving eight different tunes, the whole eight movements taking place within the space of about a fifth of an inch. The tunes are so set that each revolution of the barrel completes the air. The box goes on repeating the same air until it is

MUSIC BOX.

set by for the next, but no matter how long it plays in one position, it simply repeats the same air over and over. The player has no control over the tempo of a music box. It is adjusted before leaving the factory to revolve at a certain rate, carefully determined according to the requirements of the music.

Music boxes were formerly made almost exclusively in France and Switzerland. The repertory of a large box reaches as many as twelve tunes, while very small ones have only three. In price they range from three dollars up to three hundred. If one desires additional tunes one has to buy new barrels; and as the boxes are not made with this provision, this means that the box must be returned to the factory to have the repertory

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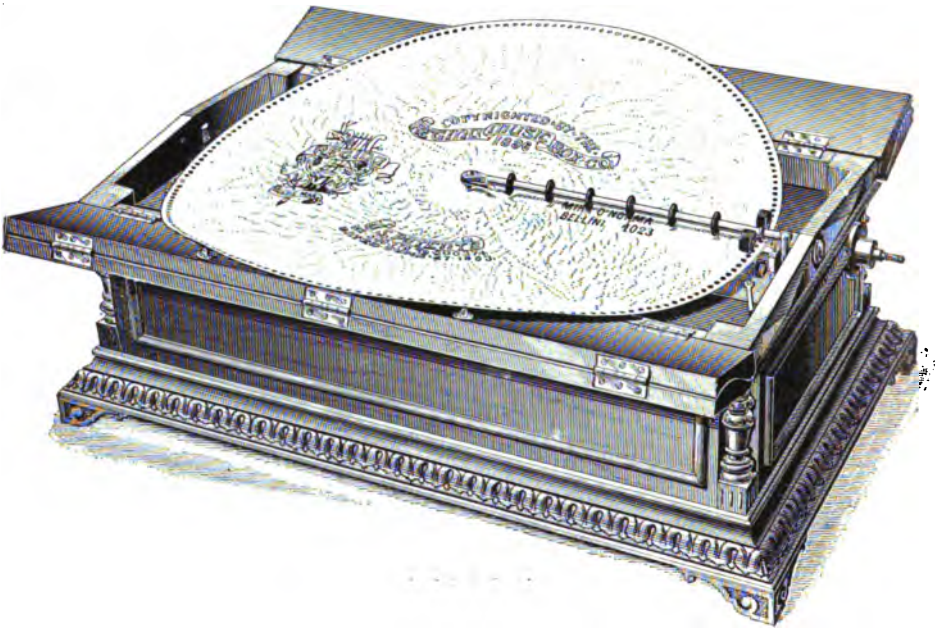
changed. A new box is about as cheap. The large boxes, some of them, at least, are planned with reference to using several barrels at pleasure. A new barrel costs from two to three dollars for the small ones up to fifty or more for a large one. Hence there is by no means the artistic flexibility about these pleasing little dispensers of melody that one would expect.

A very important modification of the music-box principle has been invented by some American inventor. It is called the



REGINA MUSIC BOX.

"regina." In this instrument, instead of setting the tunes upon a barrel, flat disks of steel, like circular saws, are employed. The holes in these disks represent little projections on the rear of the plate, and a tone results from the passage of each projection across the star-wheel of the instrument. The tunes are cut in these disks by machinery, and there is only one tune upon each disk. They range in price from twenty cents to two dollars. Large instruments of this kind have forty-four notes' compass, and one can have as many tunes as one wants.

A very curious adaptation of the regina principle has lately been made for nickel-in-the-slot purposes. This is a large in-

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LARGE ORCHESTRAL REGINA.

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strument, about twenty-seven inches long and three or four feet high. When a nickel is deposited in the slot it releases a spring which brings up a disk for the tune to be played, places it and plays it through. At the end the disk is lowered again to the bottom of the box, and the instrument, like a smiling young robin, is ready for another feed. These boxes cost about the same as the old style, but they are far more likely to remain in good order, and the repertory is entirely within the owner's control. The regina is the culmination of the music-box idea.

A curious lot of instruments are the organettes and hand organs, reaching at last to the orchestrion. The smallest of all these, an American invention, is the mechanical organette, which is so often seen upon the street played by mendicants, preferably by a woman with a baby (frequently borrowed or rented for the purpose and heavily drugged with opium). The cheapest of all these instruments is what is called the Angelica. It has twenty notes' compass, the music being produced by reeds, like those in the American reed organ. But as they have to be very near the surface, the tone is crude and not musical. The instrument is played by means of a paper roll, in which are punched certain slots and holes, which in the case of the Angelica are about a quarter of an inch square. These holes and slots are carried across the keyboard of the instrument (consisting of a lot of tubes open at the end). Whenever a hole passes over the end of the tube, air is admitted to the reed and the tone sounds as long as the hole is pressing over the end of the key-tube. If the hole is elongated to a slot, the tone is proportionately elongated. The smaller of these instruments have only fourteen tones compass. The rolls cost a few cents each. The motive power is applied by a crank, which the player turns. The crank both revolves the paper roll and pumps the bellows. It throws an interesting sidelight upon the expected customers for this class of instrument that the directions for playing are only in English and Italian. Evidently what is sometimes called the "dago" patronage is anticipated. Angelicas cost from five dollars up to twelve or even more. Besides their use in the streets they have a large sale in the remote country, and are sometimes used for dances.

The best instrument of this class is the Improved Celestina,

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which in size corresponds to the angelica; but it is a finer made instrument, and is played exactly upon the same principle as the Aeolian, its highly cultivated and professionally distinguished distant cousin. Celestinas are made from twelve dollars up to twenty-five. The holes in the music roll are

CELESTINA.

much smaller than those in the rolls for the angelica. The compass ranges from twenty notes up to forty. These also are played by means of a crank.

The oldest instruments of this type were the hand organs, barrel organs and orchestrions. The old-fashioned hand organ, such as we have seen so often carried about by an Italian gentleman, or a polished Greek, accompanied by his remote relative, the sprightly monkey, represented quite a bit of fixed capital. Such instruments, even the small ones, cost as much as one hundred and twenty-five dollars. For this price one has an organ about two feet long, sixteen inches high and perhaps fourteen inches deep. Inside there are, first of all, little wooden pipes, which produce the sound. Then there is the bellows furnishing the wind, and the barrel, which carries the pins for the tunes, exactly as in the music box, only the organ barrel is as much as eight inches in diameter. These small organs carry about ten tunes upon a barrel. There is provision for changing barrels in order to adapt the repertory to the "trade" of the organist.

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Accessory attractions are often found in this class of instruments, but they represent exactly so much additional capital. For instance, there were formerly organs of this class which had a little puppet stage and moving figures of dances and the like, operated by the organ mechanism in unison with the music.

Then there are larger and larger instruments of this class, many of them costing large sums, built for use in beer halls and for merry-go-rounds. An organ expressly built for entertainments of the latter category has only eight tunes, but besides the pipes of wood it had also pipes of brass, voiced like horns, and bells, drum effects and the like. Such an instrument costs four hundred dollars. New barrels can be had to the extent of the customer's purse or his taste for variety. Each new one, carrying eight airs, costs about sixty dollars.

There is also a large trade in street pianos played by the barrel and crank mechanism. A piano for this use is generally made in Italy, although better ones are now made in America, and it costs somewhere about two hundred and fifty dollars. These have interchangeable barrels, costing about the same as the large organ barrels mentioned above. The piano hammers in these instruments are actuated by strong springs, which the passage of the pin releases. The strong right arm of the pianist furnishes the force to put the springs again in position. The instrument adjusts itself. When new these instruments have considerable musical possibilities; but they are usually badly kept, unless indeed the pianist has a gilt-edged clientele. Many of these street pianos nowadays are seen fixed upon a platform of a wagon, a docile and long-suffering horse furnishing transportation for the change of location. An outfit of this kind might represent a capital of nearly or quite five hundred dollars—such are the inroads of the capitalist upon the virtue of the people. This is a case where Ruskin's appeal for the nobility of hand labor would be very much in point.

The large orchestrions, to go back again to our organs, are built as expensively as wanted. One, by no means large, costs twelve hundred dollars; and really large ones four or five thousand dollars. One was shown by a German manufacturer at the Columbian Exposition costing about seven thousand dollars. It was in the gallery of the German section. It was

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really quite a large organ, of probably twenty or thirty sounding stops, and a full apparatus of percussion. It was intended to be actuated by a motor, but it could be operated by hand. The music of this was also set upon a barrel, and new barrels

HAND ORCHESTRION.

cost probably eighty or a hundred dollars each. Instruments of this class are much in favor in Germany for beer halls and the like.

To descend again to the minute varieties of this kind of instrument, there are what are called "Gem roller organs," costing from less than five dollars to twenty-two each, for which plenty of barrels can be bought at twenty-five cents each. The

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organ is of the reed variety, but old style, and the music extends to a compass of twenty notes of pitch.

From the beginning these self-playing instruments have appealed to two classes of taste. Some of them, like all the music boxes and the larger orchestrions, were intended to afford refined musical pleasure, and it is not unusual to see an expensive orchestrion placed in a residence or private music hall. The other class of these instruments, the hand organs and so on, were intended for street use and commercial purposes. The great difficulty with the finer instruments was the inflexibility of the repertoire and the great expense of a really superior musical instrument. After the American organ attained so great a development, somebody had the fortunate idea of applying the reed principle in a completely artistic manner. This was undertaken perhaps at nearly the same time by two different firms of manufacturers. The Aeolian Company soon attained the head of the procession, which they have held up to this time.

The Aeolian is a reed instrument of the American organ variety, and in the more expensive styles tubes are used on the vocalion principle, by means of which the reed attains qualities of tone resembling those of the finest pipe work, but free from the hollow, whistle-like sound of wooden pipes, such as we find in the German portable organs. The modern Aeolian is an instrument of about six octaves' compass, and with as many as eight, ten or twelve sets of reeds, the motive power of the bellows and for moving the music roll being furnished by the player's feet. There is a stop for controlling the tempo, to enable the roll to run faster or slower and thereby play the music quick or slow, a stop for rewinding the rolls, and all of the reeds are controlled by means of stops.

In the earliest arrangements for these instruments the piano copy was followed, even when the composition was an orchestral overture or symphony. Latterly the much better way has been adopted of arranging orchestral pieces direct from the original score, and in this way the instrument is able to put in a great deal more of the detail of the orchestra than is possible for the fingers of a player. Very beautiful and complicated effects are attainable on these instruments, which have many of the good qualities of an orchestra. By means

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of the crescendo and diminuendo pedal, and the controlling of the rapidity of movement by means of the tempo stop, it is possible to produce rubato effects and to intensify the rhythm, just as a good player would do. The repertoire of this instrument has now attained to the number of several thousand compositions, and the pieces cost all the way from sixty cents to two dollars each; the instrument itself costs from six hundred dollars to twelve hundred. It is capable of a very artistic effect and deserves to occupy a place in every house.

It will be observed that the Aeolian is not strictly a self-playing instrument, because in addition to the motive power which the player has to furnish, one has control of the tone quality and volume, the movement and the expression. In fact, one has to do this in order to play the music in a satisfactory way. In other words, in playing the Aeolian, provided you do not mind the labor of working the pedals, you are able to conduct your symphony or concerto or whatever you happen to be playing, just as a musical conductor manages his orchestra. You add stops or take them off, make your expression any way you like, pause at any point, accelerate, in short, give the music whatever expression you like. Thus, in playing the Aeolian, you have all your finger work done for you, and are left entirely free to interpret the music according to the degree of your musical conception.

This principle has lately been applied to large church organs, and rolls have been expressly prepared, containing orchestral overtures and the most elaborate and difficult organ music, for use upon instruments costing ten thousand dollars or more and containing three or four manuals. On this instrument still the player controls the stops and the movement, just as upon the Aeolian.

The success of the Aeolian principle and the very obvious value of it, and the popularity of instruments of this class among music lovers who do not care to undergo the drudgery of practice, has led to a great number of imitations, most of which up to the present time are inferior to the original instrument in the finish of their work, but have the merit of being furnished in some cases at a lower price. One of the most remarkable of these is that of the W. W. Kimball Company of Chicago, which has a self-playing organ upon the

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Aeolian principle, and has carried out the same thing in its pipe organs, which they now build in a very superior manner. For some months this company has been experimenting in the direction of dispensing with the work of the player. The idea is to attach a motor to furnish the power and to arrange the music roll in such a way that changes of stops, crescendo and diminuendo, and if possible the movement itself, will be controlled by the roll without any interference from the outside. The difficulties of this undertaking are very great, and quite naturally they have not as yet been wholly successful, especially in the matter of the tempo. I had the pleasure of hearing one of their church organs with this attachment, and it was very interesting to observe how it changed stops and varied the music without any interference.

It will be observed that the standpoint of the Aeolian people is quite different in this respect, and also in the matter of value and expense of the instrument. What the Aeolian people are seeking to do is to furnish a completely artistic instrument at a practicable price. They have the idea that as much money can very properly be devoted to an instrument of this class, which affords its possessor control of the whole repertoire of classical and modern music, as for a grand piano, which, when you have it, you have still to learn to play. Moreover, they believe that it is a mistake to make the instrument wholly automatic, thinking that when the player has been relieved from the responsibility of complicated finger work he is much better satisfied to conduct the music himself and give it expression, and that in doing so he experiences the delight of musical interpretation as he could not possibly do from an instrument which managed its own expression independently of his ideas. This is a very charming difference of opinion, and one which I do not attempt to settle at this point, but will wait and see how the public takes it. I have no doubt, however, that the Kimball Company are right in believing that there are many music lovers who are not sufficiently well acquainted with the higher class of music to be able to conduct it themselves, who nevertheless will be very thankful to have an instrument which plays it for them in proper style and frees them from personal responsibility.

The street piano has also experienced remarkable develop-

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ment within late years, and several firms have engaged in the effort to apply the Aeolian principles to the piano in a satisfactory way. The difficulties in this case are peculiar and almost impossible to overcome. When an artist plays the piano he varies the touch by insensible degrees, according to his mood and the nature of the music. Sometimes he uses a great deal of force, and again he uses very little. In a single chord one or two notes may be played much more heavily than the others. In fact, this is almost invariably the case. Moreover, one of the most important parts of the tone production in the modern piano is the damper pedal, by means of which the sympathetic resonance of the instrument is controlled and the general quality modified, and the mechanical piano player is not able to vary its touch to any great degree. In many of them, like the ordinary street pianos, the touch is always the same. There is an accent for the measure, but this is obtained by striking more notes at the beginning of the measure. There is no pedal, and anything approaching an artistic interpretation of a nocturne or slow movement is wholly out of the question.

The Aeolian people have lately brought out what they call a Pianola, which is really a self-playing attachment to be wheeled up to and connected with any piano. The music is controlled by means of music rolls, the same as in the Aeolian. The force of the Pianola for actuating the keys is furnished by pneumatics, of which they have three grades, a heavy, a light and an intermediate. These are controllable by the player, so that a considerable range of expression can be obtained from this instrument. Moreover, the player controls the damper pedal by means of his left hand, while at the same time with his feet he works the mechanism of the self-playing attachment. This instrument is not perfect as yet, but it is a great advance on anything previously produced.

Several other firms have self-playing mechanisms of more or less success, and it is evident that a great future is looked for in this class of instruments. Personally, I am free to say that I think the Aeolian principle is much more likely to survive than that of the self-playing piano. The piano is only a substitute for music at the best. Its legato is imperfect, its tone quality is susceptible of only a moderate variety, and it

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is very doubtful whether it will ever be possible to entirely free the self-playing instruments from the mechanical character so offensive in good music. The Aeolian, on the contrary, being founded on the tone of the American organ, has a good variety of tone and a pure sustaining quality. It is incapable of attack and finish, like all instruments of the organ class, but in the long run I confess that more genuine pleasure will be obtainable from the Aeolian than from any self-playing piano. This, however, is only a personal opinion which a few fortunate inventions may overturn any day.

The best thing about this development of self-playing instruments is that in all the more advanced varieties the repertoire is flexible. Additions can be made to any extent, and fine music is now available in all of them.

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# SAMUEL P. WARREN.

BY PAULINE JENNINGS.

There will always be two types of artist: the "artist militant" and the "artist contemplative." The one does battle with the world for the acceptance of himself and his creed; the other forgets himself in the magnitude of his work. The one would be known as a master; the other is content to be one. The one would reach the goal of fame; the other would overtake his own ideals. The immense preponderance of the former class makes the appearance of a great artist of the latter all the more noteworthy.

For the aggressive party has never lacked its out-riders, its standard-bearers, and its raw recruits, while to the defensive party leaders have now and again been raised in such quiet and reflective minds as stand uncompromisingly for the noblest art, regardless of the popular verdict.

Among the musicians of America whose work has been of permanent educational value and dignity none can claim greater pre-eminence than Samuel P. Warren, although this artist would be the last to advance personal claim, his work, as he remarked, having been done "in quiet, and without the wish to attract fame and notoriety." Yet no organist of this country or of Europe has had a more illustrious activity and influence than has this great master. For so many years his name has been identified with the elevation of the standard of organ playing in New York that we are apt to associate his influence with the city, overlooking the fact that his reputation belongs to the world, for it has long been universally acknowledged that Warren is one of the greatest organists of our age. A name which is written so large and imperishably in the musical history of New York may well be regarded by its people with the pride of possession.

Samuel P. Warren was born in Montreal, Canada, in 1841, and early manifested such decided musical ability that at twelve years of age his taste for the organ had been so far cultivated that we find him playing in St. Stephen's Chapel, and later in the American Church in the same city. After

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completing a course in college, he went to Berlin in 1861 to continue his musical studies under the guidance of Haupt in organ and theory, Gustav Schumann in piano, and Wieprecht in instrumentation. Returning to America in 1864, the next year found him in New York, where he has ever since remained, and where his activities as organist, editor, composer and teacher have been so potent a factor in the musical education of the city. For twenty-four years the organist of Grace Church, he inaugurated there the weekly recitals, of which more than two hundred and thirty were given in Grace Church alone, and which, covering the entire literature of the organ, form one of the most remarkable series of recitals ever given in this or any other country. In supreme artistic mastery these interpretations, which were truly re-creations, have never been excelled; while to find a parallel for their scope and extent one must look to Rubinstein's historical piano recitals in Paris. Too individual to be classical as belonging to any one school, the range of his artistic sympathy has been phenomenal, and he has been one of those who laid the foundation for New York's musical cultivation by constantly bringing before the public the best of all schools and all times. The greatest literature of the organ has been laid under heavy tribute for these recitals—a literature remarkable for its wonderful richness and yet for its singular poverty, since the large number of its masterpieces cannot make us quite forget that Beethoven confided none of his ideas to the organ, that Brahms has left us but two compositions for this instrument, and that for reasons inscrutable a rich freightage of Schumann's thoughts was stranded on the pedal piano. And so the transcriptions which have their place in the organist's repertoire have been made by Mr. Warren, and none are better than his. We owe to him so much for his scholarly editions of the classics of the organ, as well as for masterly transcriptions, that had he accomplished nothing more for the musical world he would have earned the gratitude of all present and future organists. But editorial work has not deterred this master from original composition. It has been cause for regret among many musicians that Mr. Warren has not published a larger number of his own works; for so much interest and admiration have been awakened by the creations of a

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fantasy at once elevated and distinct that one notes in his case a reversal of the time-honored attitude of composer and public, since most music-makers are more willing to give good things, it may be, than is the public to receive; while a small but musicianly audience has a warm welcome for the many works which Mr. Warren does not bestow. As a pupil of this master, I was honored by the memorable privilege of hearing some of his unpublished compositions in the winter of 1898. The beauty of idea and purity of form of these works must surely evoke enthusiasm from genuine musicians whenever published. To my remark, "But why not let the world know these beautiful things?" the answer was: "They are slight." It was then I was reminded of what Dudley Buck once said: "Samuel Warren has one pronounced and unconquerable fault—modesty."

As a teacher the influence of Mr. Warren has been wide and peculiarly effective, and a large circle of enthusiastic pupils have carried his rigor of method and something of his lofty aims into the art of organ playing. Many of the most prominent organists now before the public have been his pupils, Will Macfarlane, Fannie M. Spencer, and that highly-gifted composer and organist, Harriette Judd, being among the most distinguished representatives of his teaching. Augusta Lowell, too, one of the first women organists of America to attain recognition as an interpretative artist of the first rank, was his pupil. All who have had the distinction and privilege of his instruction regard with reverence a master by whose generosity of reception the best possibilities of each student were discerned and by the most patient care developed. All who have received of his musical wisdom think with gratitude of the inspiring lesson hours in Grace Church or the Mendelssohn Glee Club Hall, while some of us date them from our erstwhile stormy wrestlings with the Bach Toccata and Fugue in D minor. And as a Frenchman falls into a state of superlatives at the name of Victor Hugo, so a Warren pupil lapses into adjectives rampant yet insufficient as appreciative expressions when another Warren pupil is able to make the adjectives "one better." Censorious musical fledgelings, whose "short swallow flights" have unduly developed the hypocritical pinions, take lessons from this master in kindly recognition of others; for added to many claims to eminence, not the least is

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Mr. Warren's power of seeing the good in all. He has even the generous word to speak of other musicians, finding the characteristic excellence of each (or it may be only the one redeeming good point), but always the meritorious is emphasized, the poor and trivial left to itself. As a teacher his remarks are so incisive that one may go on developing along the line of some chance suggestion, perhaps thrown in in parenthesis, for a season or two. Famous for the clear-cut character of his playing, and for the beauty of his phrasing, his remarks upon the latter subject are often of special interest. "Ah! here you have been a victim of conscience," he once said to me; "one should not be too strenuous; think of the slight incision you are to make at this point in the recurring phrase, then try to make it. The result will be about right." Subtle and very delicate were many of these effects of phrasing whereby even prose was turned into poetry. Indeed the refinement of this artist's phrasing is of matchless distinction. Also the variety of touch produced on an instrument with which the public has been too little accustomed to associate varying touch qualities. Range of color in touch has been regarded too much as belonging exclusively to the piano, while for contrasted tonal effects in organ playing, registration, which, like charity, covers many sins, has been the somewhat overused reliance. As a result we are familiar with the characterless touch and fantastic color-scheme of too many organ virtuosi. Those who seek "to add another hue unto the rainbow" by restless registration will scarcely find support in the art of a master who to varied beauty of touch and phrasing adds a somewhat reserved use of primary colors. In the matter of tempi, too, Mr. Warren is individual, holding that most modern organ playing is too fast.

The tradition of the German organ school whereby perfect smoothness of manual and pedal technique was so imperious that to its demands was sacrificed tonal coloring (even to the extent of the performer's requiring assistants to stand at his elbows and effect infrequent changes in registration, lest perfect legato be endangered by the divided attention of its devotee), and the new vernacular of the French for a new instrument perfected by themselves and for which they have been the first great colorists, might seem to represent tendencies

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too diverse to be exemplified in the playing of any one artist. Yet of the old German school with its scholastic polyphony and absolute legato, and of the modern French school, essentially symphonic in its treatment of the organ, and with its enlarged and altered style of registration, Samuel P. Warren is past master. Rheinberger, the German, and Widor, the Frenchman, he holds in great esteem among the moderns, the wonderful beauty of thought of the former, and the highly organized and delicate rhythmic sense, the great technique of manual combination, and the fine fantasy of the latter, finding most sympathetic interpretation through him.

The art critics tell us that the first requirement of a good draughtsman is an individual manner of seeing the world; and we know that the priceless possession of the musician is personality. As the emotional expressiveness towards which modern music so largely tends is its glory so long as it makes to itself objective forms in themselves beautiful, so the subjective power in interpretative art is to be desired above all things except faithfulness to the composer's intention. Indeed, Rubinstein tells us that he can allow only of the subjective in the interpretation of music. But with him the basis of comparison was always the piano. And the piano, less rich, less varied in power, but more sympathetic as a means of personal and emotional expression, contrasts strongly with the orchestral breadth, the majestic grandeur and the impersonal character of the organ. Whether we will or no we feel in a manner acquainted with the personality of a pianist whom we have heard interpret any number of compositions congenial to his nature. He cannot but reveal himself. The organist, too, stands self-confessed provided his personality be so strongly marked and highly characterized as to triumph over a more impersonal medium of expression. Perhaps the greatness of the instrument as a mechanism, with the very opulence of material it presents the player, makes it the more difficult for the organist to find himself. Behind the organ hides many a Liliputian, too, so effectually concealing his littleness by its vastness that a no inconsiderable chorus cries, "What giant have we here!" But to develop a distinct ego recognizable behind the masses of tone, the intricate voice-leadings, the "mountainous fugues," and the physical beauty of the organ's

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tone-colors, demands an artistic personality of unusual persistence. Now it is not by the great technique of Mr. Warren, though for these many years that has been accounted phenomenal, but by the great personality ever discernible back of this technique, that this artist is distinctly characterized. The power of an individual poetic fantasy is his in the highest degree. Hanslick would have us believe that whatever of emotion we hear in musical composition comes through the interpreter, the forms of music, highly vitalized by intellect, receiving emotional impress only through the performer. Which opinion certainly exalts the interpreter, if it robs the composer of the production of a complete work of art, which must ever be the balanced and harmonious expression of intellect and emotion. Be that as it may, one hears in the playing of Mr. Warren an infusion of thought, feeling, life and art which gives it profound significance, and permeates each figure with new meaning. As a widely-known London musician once remarked to me, "I consider Warren the deepest organist in the world."

A great artist in the highest sense is perhaps not so much a great painter, sculptor, composer, interpreter, as he is a great personality which expresses itself naturally through the medium of picture, statue, sonata. Dante was not so much a great poet, said a historian, as he was a great man. He wrote a master poem which was an inevitable outcome of his greatness of nature and poetic faculty. Now if this power of great and original personality be that whereby alone enduring names are won, it follows that among artists of high gifts there can be no qualitative estimate by comparison. As every person in even the most limited sphere is intended to be and to do what none other can, the artist, by so much more as he is greater, is unlike all others. Such artists as Guilmant, George A. Parker and Clarence Eddy have too strongly stamped the quality of their own minds on their work to be accounted other than individual in their greatness of achievement. And we shall surely enjoy each the better for enjoying every other; appreciation being like the mountain of salt in Cumana, of which the more you use the more remains. Even among the composers whose works endure to strengthen and elevate mankind, each has served the world after his kind, and

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we find no "best unique" but adjudge Mozart the greatest absolute musician, Beethoven the most colossal and sublime, Schumann the profoundest poet-musician, Schubert the most lovable and natural, Brahms the great master of form, and Bach to contain all, yet speak a language less direct in its appeal. "In Music's house there are many mansions," said Otto Dresel. "Bach and Handel did far greater work than Beethoven in oratorio and church music; where is he on the organ compared with Bach? The greatest composer! Will you please tell me who is the greatest composer?"

An every-sided best seeming impossible in view of many-sided art and multo-myriad-sided man, we find every great creative mind in part conforming to a recognized standard of the best, and in part changing and enlarging that standard, yet always expressing the everlasting beautiful in fresh and individual guise. It is according to Hamilton Mabie's definition of art as an expression of the human spirit in the language of beauty that the interpretations of Mr. Warren take such commanding rank. Yet for several years this artist has played but little in public. This is much to the wonder of many musicians. But as a personality developing in thought and solitude becomes largely independent of circumstance and event, it would seem that this nature has become too much enriched through experience and art to stand in need of much from the outer world, least of all of popular applause.

Perhaps, too, music has become "chiefly valuable as a means of mental activity," for to him in his deep communings with the inner meaning of music may be applied the words of Hawthorne: "When the artist rose high enough to achieve the beautiful the symbol by which he made it perceptible to mortal senses became of little value in his eyes, while his spirit possessed itself in the enjoyment of the reality."

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# THE WAGNERIAN ILLUSION.

## BY CAMILLE SAINT-SAENS.

First of all the reader must understand that I am not here undertaking a criticism upon the works or the theories of Richard Wagner. I am doing something entirely different. This understood, we will proceed.

### I.

Everybody knows the prodigious development of Wagnerian literature. During forty years books, periodicals, reviews and journals have discussed without ceasing this author and his works; every day new analyses appear of works already analyzed a thousand times; and this goes on indefinitely and no one can foresee when it will cease. It goes without saying that all the questions have been discussed this long time; we find over and over again the same dissertations, the same descriptions, the same doctrine. I know not whether the public takes an interest. One would say that they were not disturbing themselves on the subject.

This is what we see with our eyes, and we notice further the strange aberrations which are sprinkled along the pages of most of the numberless writers, and we do not speak of the inherent and inevitable incompetence of authors who, as has been said, are "foreign to the building." Nothing is more difficult than to speak of music. It is sufficiently thorny for musicians, it is almost impossible to others; the strongest and the most acute are careful. Latterly, tempted by the attractions of Wagnerian questions, a "prince among critics," a luminous spirit, appears, so powerful, and soars towards the high summits, and I admire his superb mastery, the audacity and sureness of his flight, the beautiful curves which he describes in the azure, when, all of a sudden, like Icarus, he falls disgracefully upon the earth in declaring that musical theory may indeed be permitted to adventure into the domain of philosophy, but not into that of psychology; and as I rub my eyes I discover that music is an art which is not able to penetrate the soul and can only move itself by narrow paths; and its domain in the human feelings reduces itself exclusively to the lesser pas-

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sions in their moments of complete explanation and full sanity.

Will you permit me, my illustrious and duly admired master, to say that I do not agree with you in this and do not see things from your standpoint? Maybe I have myself certain rights; you concede them without doubt, to pretend to know a little of the secret movements of an art in which I have lived since my infancy, as a fish in water; now, I have always seen it radically powerless in the domain of pure idea (is it not all pure idea which philosophy deals with?), but all powerful, on the contrary, when it is necessary to express passion in all its degrees, in all its shades and delicate distinctions of sentiment. To penetrate the soul and to move about at pleasure in narrow limits is very properly its role by choice, and also its triumph. Music begins where the word finishes. It speaks of the ineffable, it discovers to us deeps within ourselves of which we were ignorant; it represents impressions, "states of soul," this word which we cannot explain, and, be it said in passing, it is by reason of this that dramatic music is so able to content itself with mediocre texts or works; for in certain moments music itself is the word and expresses everything; the word becomes secondary and almost useless.

With his ingenious system of "leitmotive" (frightful word) Richard Wagner has extended the field of musical expression in explaining to us by means of this motive what the personages say, even their most secret thoughts. This system had already been foreseen, in fact attempted, but it attracted very little attention before the apparition of these works, where it has received its complete development. If somebody asks me for a simple example, chosen among a thousand, Tristan asks, "Where are we?" "Near our end," replies Isolde, upon the same music which just before had accompanied the words "head devoted to death," which she sings in a low voice, steadfastly regarding Tristan, and one comprehends immediately what was this ending that she means. Is this philosophy, or is it psychology?

Unfortunately, like all delicate and complicated organs, this one also is fragile; it only has an effect upon the spectator when he is in a condition to understand distinctly all the words and happens to have an excellent musical memory. But this

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is not what I started out to say; the reader must pardon me this digression.

As long as commentators limit themselves to describing the beauties of Wagnerian works, saving a tendency to extravagance and hyperbole at which we need not be surprised, one has nothing to reproach them for; but only on condition that they enter into the life of the question, that they go on and explain to us wherein the musical drama differs from the lyric drama, and this from the opera; why the musical drama ought to be necessarily symbolic and legendary, how it ought to exist in the orchestra and not in the voice; and why we cannot apply to a musical drama the music of the opera, which is essentially after the nature of a leading motive; when they desire in a word to indoctrinate us into the sources of beautiful thoughts a rich veil descends over their sight; strange words, incoherent phrases appear suddenly, like the devils which had escaped from their cavern; for explaining things by honorable words they seem to have no talent whatever. In proof of this it is not necessary to go back to the fabulous and ephemeral Wagnerian Review, declaring one day to its stupefied readers that it would henceforth be edited in intelligent language; the wisest writers and the most ponderous do not escape this contagion.

Endowed by nature with a fountain of teachableness which years have not been able to dry up, I have for a long time sought to comprehend. "It is not the light which is lacking," I say to myself, "It is my eye which is bad." I find fault with my imbecility. I try hard to penetrate the sense of these dissertations with most sincere effort, hoping to some day find the same reasonings intelligible to me under the pen of a critic whose ordinary style is as limpid as crystal; I even write to him and ask him if he will not, out of regard to the feebleness of my vision, turn the lantern upon me a little more plainly. He had the politeness to publish my letter and to give a response, a response which answered nothing, enlightened nothing, and left things as they were. Ever since that I have renounced the effort, and have undertaken to find out the cause of this queer phenomenon; they are probably many. Maybe the theories themselves at the foundation of the discussions have not all the clearness desirable. "When I read over my

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former theoretical works," one day Richard Wagner said to M. Villot, "I no longer understand them myself." It ought not to be astonishing that others also have the same difficulty in understanding them. These things were not clearly conceived, as you will see, and not clearly explained. But this does not explain the prodigious superabundance of writers upon the same subject of which I have already spoken. The wilderness of theories cannot be for nothing. Let us search them, and maybe we will finish by finding other causes for these strange anomalies.

II.

The curious book of Victor Hugo upon Shakespere has a chapter entitled "Art and Science" which ought to be published by itself and be in the hands of artists and critics, as a sort of breviary. In this chapter the master demonstrates that between Art and Science, the two great lights of the world, there exists a "radical difference. Science is perfectable, Art not."

He has been accused of having undertaken in this book a special plea disguised for his own benefit. If this were true the occasion would be a fine one for him whose influence, not alone upon literature but upon the entire range of art, has been so great, for him who has renewed poetry and the language itself, modifying it to his use, to insinuate, by establishing a law upon the progress of art, that his work was the summit of modern art.

He has done exactly the contrary.

"Art," he says, "is the organ of equalities. The beauty of everything below is its capacity for being perfected; the beauty of art is that it is not susceptible of being perfected. Art produces in its own manner. It moves on like science, but the successive creations between the immutable remain. Homer had only four winds for his tempest; Virgil, who had a dozen, Dante twenty-four, and Milton thirty-two, are not a bit more beautiful. One loses time when he says: "Nescio quid majus nascitur Illiade." Art is subject neither to diminution nor to enlargement and he ends by this saying:

"These geniuses of the past, we may equal them."

"How?"

"By being different."

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The Wagner exegesis starts out with a different principle. It assumes that Richard Wagner is not simply a genius, he is the Messiah; the drama, music, were up to his time preparing themselves for his appearance; the greatest musicians, Sebastian Bach, Mozart, Beethoven, were only forerunners of Wagner. There is nothing more to find out beyond the principles which he traced, because it is the language and the truth of life; he has revealed to the world the gospel of a perfect art.

From a position like this it is impossible to have any question of criticism, but only of proselytism or apostleship; and so one understands the perpetual beginning over again, this preaching which never brings out anything new. Christ, Buddha, are dead this long time, and they always comment upon their doctrines; one still writes their lives. And this will last as long as their cult.

But if, as we believe, the principle lacks justice, if Richard Wagner was maybe only a great genius like Dante or Shakespere (surely this ought to content him), the falseness of the principles would inevitably react upon the consequences; and it is very natural in this case to see the commentators adventure themselves continually into incomprehensible reasonings, the source of delicious deductions.

"Every great artist," said Hugo, "imprints his own image upon art." And this is all. This does not leave out the past, nor does it shut out the future.

The Passion, according to St. Matthew, Don Juan, Alcest, Fidelio, have lost none of their value since the birth of Tristan and the Nibelung. There are only four wind instruments in the Passion, there are twenty in Don Juan and Fidelio, and there are thirty in Tristan, forty in the Ring of the Nibelung. What of it? So little that Wagner himself in the "Meistersinger" was able without loss to go back again almost to the orchestra of Beethoven and of Mozart.

## III.

Let us take up these questions in cold blood. They give us as something new, or perhaps as a discovery of the Greeks, this double play of sympathy, this brief union of the drama with music, with acting and the decorative resources of the theater. A thousand pardons, but this idea has always been at the foundation of the opera ever since it existed. They did

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it badly it is possible, but the intention was there. They did not even do it so badly always as certain ones would like to say; and when Mme. Falcon played the "Huguenots," when Mme. Malibran played "Othello," when Mme. Viardot played the "Prophête," the emotion was at its climax; one experienced the sobs of St. Bartholomew, one trembled for the life of Desdemona, one thrilled with Fides finding in the Prophet surrounded with the pomps of the church the son she had believed dead—and one asked nothing further.

Richard Wagner has imprinted his image upon art. In him is realized in a new and beautiful way the intimate union of the different orders, of which the combination constitutes the lyric drama. So be it. This formula is sufficiently definite. Is it true?

No! It is not, because it cannot be, and because it is impossible that it should be. Because if he had done this, Art would have attained its perfection, and this is not in the power of the human spirit. Because if he had done this, Art could never be anything more in the future than a collection of imitations, condemned by their very nature to mediocrity and uselessness.

The different parts which compose the lyric drama hold themselves without ceasing in perfect equilibrium without arriving anywhere, because there are always new solutions to the problem. At times one voluntarily forgets the drama in order to understand the voice; and if the orchestra discovers itself too distinctly one rebukes it and accuses it of distracting the attention.

Nevertheless the public understands the orchestra and seeks to follow the thousand designs which are being carried out, the color play of the different sonorities; and for the sake of this one forgets to notice what the actors are saying upon the stage; he even loses sight of the action.

This new system almost completely annihilates the art of singing, and even vaunts itself upon doing so. The voice, the instrument par excellence, the sole living instrument, is nevermore charged with announcing the melodic phrases; there are others to do this, instruments made by our hands, pale and ineffective imitators of the human voice, which stand in its place. Is there not something inconceivable about this?

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Let us go on. The new art, by reason of its extreme perplexity, imposes upon the performer, upon the spectator even, extreme and at times superhuman efforts. Besides the special pleasure which it awakens through an unforeseen development of the resources of harmony and the instrumental complications, it engenders nervous extremes, extravagant exaltations, outside of the things which art ought to do properly. It fills up the head at the risk of disturbing its balance. I do not criticise. I simply state. The ocean submerges; the lightning kills. The sea and the tempest are none the less sublime.

Proceed. It is contrary to good sense to put the drama into the orchestra when its place is upon the stage. You say to me that genius has reasons which reason knows not. But even this is enough, I think, to demonstrate that this art has its faults like everything else in the world, that it is not the perfect art, the definite art, after which it is no more possible to ascend the ladder. The ladder is always there. As Hugo says, "The top round is always empty."

## IV.

Hugo made a picture of Genius, and it is curious to see how naturally it applies to Richard Wagner. One would say momentarily that he had traced his portrait. Observe:

"These men climb the mountains, enter into the clouds, disappear, reappear; we discover them, we watch them. We concentrate our attention upon them. The way is rough. The precipice is inaccessible. It is necessary to hew out a way and to make steps by which malice may ascend in order to vent its spite.

"The geniuses are still beyond.

"Not to be susceptible to attack is only a negative virtue. It is fine to be attackable.

"These great spirits are unfortunate in some respects, and there is something in the reproaches commonly made against them.

"The great, the beautiful, the noble, the luminous, from a certain point of view, are things which wound one. Your intelligence—they are beyond it; your conscience—they question it and confuse it; your inmost affections—they twist them; your heart—they break it; your soul—they sweep it away."

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Great, like Homer, like Eschuyles, like Shakespere and like Dante, so great is a great genius, but not a Messiah; the time of the gods is past. There is no great difficulty in saying this, but even still under this illusion there are difficulties and dangers. I mention first, every great artist brings new processes. These processes enter into the public domain. Each one has the right, the duty, even, to study them and to profit by them as a resource; but imitation ought to stop there. If one desires to follow step by step, if one forgets to originate, he condemns himself to impotence. He can make nothing else than imitative works without life, without power. Another danger is in imagining that art is like the blank sheet, that he can commence and pay no attention to what has been passed. This is a little like when we undertake to build a tree by suppressing the roots. It is impossible to have serious studies without respect and a culture for tradition.

"Tradition is a force, a life; it is the warehouse of the most profound faculties of the race. It assures the intellectual solidarity of the generations that follow for all time; it distinguishes civilization from barbarism. When one wishes no more of its services, one despises its teachings, one ignores the masters, and, a curious thing, at the same moment one throws himself into the imitation of strangers. But in these imitations one loses his actual qualities, and one takes but very little except their faults. One ceases to be clear like a good Frenchman in order to be profound like a Norwegian, or sentimental like a Russian; one succeeds only in being abstract and tiresome, and, under the pretext of putting into our literature more life and beauty, one composes books which lack both qualities and lack also the old national tradition of movement, art and good sense."

So spoke an eminent man, M. Charles Richet, who had no idea probably of the questions which we are now discussing when he wrote an article upon "literary anarchy." It would be possible to write another upon musical anarchy. Thus when men are actually persuaded that the rules ought to be suspended, and there ought to be new rules even for their peculiar temperament, they return to the savage state of music and the time of diaphony. Some of them write unformed things analogous to those which babies strike out when by

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chance they put their little hands upon the keyboard of a piano.

Richard Wagner did not proceed in this way; he thrust his roots down deep into the language of the school, into the classic soil of Sebastian Bach, and when later on he formulated rules for his own use he had honestly acquired the right.

Another danger is one which is often illustrated in these declared Wagner critics (and there are such) who do not wish to know any other music than that of Richard Wagner. Ignorant of everything else, and rejoicing in it, your queer apparitions can enthuse themselves over absurdities and make a marvel of the most ordinary things. It is in this kind of spirit that one of these writers one day, desiring to give a very profound counsel to an orchestral director, said that "In the music Wagner, Crescendo and Diminuendo signified an augmenting and a diminution of sound." It is the same thing as if he had said that "In the works of Moliere a period placed at the end of a word notifies the reader that the sentence is finished." It would be possible to make a very amusing anthology of these errors and notice the absurdities of every sort which palpitate in this Wagnerian criticism under the eye of the innocent public, but I must leave this to the care of those less occupied.—From the French in the Revue de Paris, March, 1899.

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# RHYTHM, MELODY AND HARMONY.

BY M. KUFFERATH.

Of the three elements which compose our modern music much is spoken in musical treatises and in the speculations of philosophers and aestheticans. The reciprocal relations of these three elements have been the subject of numberless dissertations. Nevertheless, it seems to me that everything has not yet been said on the subject. Some writers assign to melody a preponderance over rhythm and harmony; others hold, on the contrary, that without rhythm and harmony, melody has only a relative value, especially from the point of view of our modern art. It is certain that a melodic succession of sounds, commonplace and uninteresting though it may be, is capable of moving us profoundly; this without the assistance of harmony and rhythm. But inversely, rhythm and harmony, without melody, are insufficient to give us a real musical satisfaction.

Which of these three elements is the more important?

This is a serious question, all the more difficult to answer because the three elements in every musical work are united so intimately that it seems impossible to separate them. They react more or less the one upon the other, to such a degree that it is very difficult to consider them apart. According to the point of view from which you regard them it is sometimes one, sometimes the other, which holds the first place and which plays the more important role.

According to many writers and aestheticans, this problem, from a practical point of view, is insolvable, and, in fact, signifies very little whether we assign the predominance to melody, to rhythm, or to harmony. I do not contradict this; I believe, nevertheless, that the question is more essential than is generally thought. If one will examine attentively the different evolutions of music one will clearly perceive that they have all been dominated by an instinctive or determinate influence, unconscious or voluntary, given by the great masters of our art, sometimes to one and sometimes to the other of the three elements in their music.

Stated in these terms, the question of their relations and of

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their intrinsic value takes an entirely different aspect. It is not at all indefinite; and to examine this question seems to me not a useless or superfluous undertaking, in fact many interesting things will be discovered if we examine the subject more closely.

For a century past the problem of music has occupied philosophers to a very lively degree. All the great thinkers, all the great aestheticans, have occupied themselves with analyses, and have tried to seize the mystery of this art, which penetrates us so profoundly, and which has taken so surprising a development in our modern society as to in fact dominate all the other arts.

Unfortunately it has too often happened that these thinkers have had only the most vague and insufficient notions concerning music. By the side of theories apparently very attractive, and in fact decisive, the most of them have put down judgments so strange, and so little concordant, upon master-works universally admired, that we have the right to ask of them whether we should be expected to admit a thesis which in its application results in conclusions opposed to the sentiment of musicians.

Such is the case of Tolstoi, for example, Schopenhauer, and Frederic Nietzche, whose musical appreciations are full of astonishing things, so much so that they offend good taste and contradict what, according to the general consent of musicians, is considered incontestable in the works of the great masters.

The explanation of these singularities we may, without doubt, find in the deficiencies of their special education. But there is another thing; and in examining them more nearly we perceive above all that these eminent thinkers deceive themselves, and that they are not near enough to music to comprehend in their subtle intimacies the extremely delicate phenomena which they desire to analyze; certain notions inspire them; they interpret falsely some of the phenomena, either physiologically or psychologically, and consequently do not arrive at the true aesthetic sense. Let us, then, seek to determine these matters more precisely, and to penetrate to the very root. Possibly this effort will result in a more precise comprehension of the nature and essence of musical art itself.

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Song (let us be quite clear upon this point) is as natural and necessary to man as speech. It is not a mode of utterance derived or developed, as has so often been said and written; quite the contrary. Song, the primary form of all music, is, if not anterior to, at the least simultaneous with, articulate language; it intervenes precisely at the moment where the symbols of language become insufficient, where they are no longer capable of expressing completely the intensity of the vibrations of a heart actuated by emotions which have awakened it from a state of repose, equilibrium or indifference. It is in this moment that the sense of words seeks to be enlarged and amplified, rendered more subtle and delicate, or to go beyond the meanings which they conventionally express. Then we sing. We avail ourselves of the assistance of music naturally and without effort.

It is the natural expression of exaltation in sentiment; it is capable of expressing the most delicate nuances as well as the paroxysms of passion. It commences with vague and unformed sounds such as the new-born infant murmurs, manifesting its joy of living, and it extends to the rough cry of fright or grief or rage. All the infinitely graduated scale of our emotions belongs to its domain; it is the most spontaneous and the most direct manifestation of those vibrations of which Herder speaks.

(Note: Herder has clearly analyzed the phenomenon of music. Long before Schopenhauer, he established that music expresses interior states, that is to say, the modifications provoked in individuals by their emotions. He has also observed very justly that these emotions were very different from the emotions of poetry and of the other arts, in that they expressed to the ear the very thing itself which they represent; their sound, movement and rhythm were not alone the appearance of the vibrations of the medium, but the vibrations of the medium itself, that is to say, of our sensations. Later, Schopenhauer took this, conforming it to his system of philosophy and his more metaphysical phraseology, and expressed it thus: "Music does not stop with the word of appearance. It occupies itself, on the contrary, directly with the thing-in-itself, which conceals itself behind the appearance; the sounds are intermediary expressions of the very essence of the word.")

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Behold the primordial phenomenon! In order to pass over this primary state to the dignity of art, song has to submit to a development analogous to that of language; as in the latter articulate sounds have little by little developed to words, and the words to phrases, so musical sounds placed in combination, animated by rhythm, have formed in turn phrases (melismes) which in turn have formed melodies. The variety of these combinations of musical sounds is as infinite as that of the combinations of vowels and consonants which compose language.

No less varied is the significance which attaches to these melodic fragments, the sense of which, at first sight undefinable, is, nevertheless, not more fugitive than that of the verbal roots, although otherwise disposed which enter into the composition of all known languages.

We have, then, in music something artificial and conventional. It is this which explains the diversity of musical language. Just as in spoken language the same syllables serve to form words of different style and meaning, so in music the same aggregations of sounds do not have for the mouth and the ear of Europeans the same sense as for Orientals, Asiatics, Africans, etc.

Music, then, is not a language absolutely universal; it is, like other determinate language, a means of sentimental communication between men of the same race and of the same cult. The music of the Chinese is as foreign to us as their speech; the music of the Arabs and the Orientals surprises us and astonishes us as much as their customs and costumes and attitudes. We neither enjoy it nor comprehend the sense of it, because we are ignorant of the conventional and traditional meaning of their symbols.

If we wish to become accustomed to it, it is necessary to undertake an apprenticeship in order to appreciate the charm by actual experience—a course of study analogous to that of a foreign language in comparing our own words to those of the foreign language and in fixing the sense in our memory. We cannot comprehend this music by pure intuition.

There is one element in music, however, which seems really to possess a universal sense: Rhythm. A melody may affect very differently men of different races and cultures, but the

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same rhythm—never. Rhythm is the absolute of music; it is the mathematical law; it is truly the spontaneous manifestation of the vibrations of the heart; it is this—not melody—which expresses this "essence in word" of which the Philosopher of Frankfort made mention. Rhythm is the elementary force in music.

I am not unaware that a different classification has been established. Many aestheticians consider tone as such to be the first element; it is clear that it would be impossible to conceive of a music which had not for its foundation tone. Now, as sound comprehends also harmony, this establishes the following hierarchy of the three elements: melody, as the immediate result of tone; second, harmony, as the result or the source of melody; third, rhythm, the element which co-ordinates the other two.

In a certain sense this classification may be justified. Without melody and without harmony there is no music in the aesthetic sense which we give the word; but if we wish to get to the foundation of things, it is neither melody nor harmony which is the creative element. A continuous sound is not music; a succession of sounds is still not a melody; the harmonies which follow each other signify nothing. In order that these sounds and these harmonies should mean something, should have a sense, the intervention of rhythm is indispensable.

Since a certain order becomes disposed in time according to a certain movement, they take on a physiognomy; they acquire a signification. Even a single sound, a single harmony, repeated without the slightest modification, acquires a musical sense when animated by rhythm.

Rhythm is the movement; it is the life; it is the productive element. Rhythm ought to be considered as the fundamental and essential element of music. "In the beginning was Rhythm," said Hans von Bulow, parodying the word in Genesis. He was right.

One might compare rhythm to the bones and muscular structure, which are the characteristics of the human species in the zoological order, and which, aside from secondary modifications of race and individual, are inevitable. The melody element might have its analogy in the blood and the flesh

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which builds out and shapes so differently the structure of the body and by modifying the exterior appearance creates infinite varieties of human types. (Let it be noted, these analogies are merely suggestive, and form no essential part of my argument.)

Let us note, nevertheless, that every kind of movement is not in itself a rhythm. A continuous movement has no more a musical sense than a continuous sound; in order to constitute a rhythm it is necessary that it be broken off and recommenced; rhythm comprises the different moments of a movement which interrupts and repeats itself.

These notions are by no means non-essential. Upon comprehending them depends all the comprehension of music. In our theory and in our actual practice they are too often incompletely explained or comprehended. There is not a single one of our methods of teaching singing which formulates them correctly. All the methods stop with externalities. They explain rhythm by the division of measure into two or three beats and their multiples. Not one of them has observed that measure is not a musical reality; that it is simply a practical means of subdividing or analyzing the rhythm; that measure is only a fragment, a molecule, an atom, exactly the same thing as a motive or a thematic design when compared with a melodic phrase or melody.

I will make an exception of the interesting work upon musical expression by M. Mathis-Lussy, who, first in France, although incompletely, attempted to put a certain clearness into this method. In Germany, the remarkable researches of Hugo Riemann have developed the true principles of this part of musical theory and practice (Musikalische Dynamik und Agogik). He is the first who has clearly shown the nature of rhythm. These explanations, unfortunately, are still far from becoming well known. They are still shut out from all the establishments of musical instructions, because to the faithful servants of holy routine they appear to complicate the question; the true reason is that three-fourths of the professors are perfectly incapable of comprehending what rhythm in reality is and of explaining the principles of it to their pupils.

How many are there of our practical musicians who comprehend rhythm other than from measure to measure? How

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many of them understand that rhythm is nothing less than the relations of proportions which repeat themselves, combining and contrasting one with the other, absolutely as the movements of the human body or any other animal body? Ought we to be astonished when we look at the incalculable number of pianists, stars, who play or sing music measure by measure, mechanically, without suspecting even the superior sense of the rhythm comprehended in itself by the side of the mere notes, without perceiving that by means of the repetition of what we might call a rhythmic molecule an organism is developed?

For this reason, it is of the utmost importance to insist upon the place that rhythm occupies in the order of phenomenally constituted music. Our actual order suffers from anemia, but not as Tolstoi wrote in his book "What is Art," from the lack of captivating subjects; it is not in danger, as Nietzsche thought, because the most recent masters have abandoned rhythmic construction; it is sick, wholly and entirely, because the rhythmic sense has become enfeebled, and, above all, because that in teaching and practice rhythm is relegated to a secondary place.

The old masters were even more enthusiastic; rhythm was their principal preoccupation; and yet they thoroughly understood theory. See, for example, J. S. Bach. What sureness and what exactness in his rhythmic indications! They are so precise that it is possible to pass over the indications of movement and the character at the head of his vast architectural sonorities, without fearing to be fully understood. Take his Well-Tempered Clavier, that marvelous collection of preludes and fugues, which he wrote for the musical education of his sons, and I speak for all of them. It is well known that in the original there is not a single indication of manner or of movement, not even the most elementary, no allegro, no andante, no adagio, no presto; there are only the traditional time marks after the clef. And, for all this, if anybody knows how to read or analyze the rhythm, there is no need of being deceived or making a mistake upon the character or movement of each piece. The indications added by Czerny and the later editors of this work have been entirely superfluous. It is sufficient to know that according to a tradition of the school of the time of

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Bach the measure of 4-4 was considered as a normal measure, and the movement in 4-4 corresponded to the beating of the pulse. All the other values were related to this. By a very simple operation of multiplication or division one obtains, without possible error, the desired degrees of quickness, lightness or weight. It follows from this that a rhythm of 4-4 ought to have a more pleasing attraction and be better poised than a rhythm of 2-4, necessarily lighter and quicker. When Bach wrote in 3-4 or in 4-8 he required an accentuation more forcible than when he wrote in 3-8, without necessarily subjecting the eighth note to a modification of value in time. The complex measures which Bach employs so often, the 9-8, the 12-8, the 12-16, or still the same thing in double values, the 2-2, the 3-2 and 6-2, have no ambiguity when it is remembered that the normal beat of the pulse is taken as the point of departure, as the fixed principle of the movement. The time figures serve to give us the gait and the character of the piece.

We have changed this. We have been wrong; because in abandoning as a point of comparison, and as a unit of movement, the normal beat of the pulse, we have abandoned a principle absolute, precise and universal, which the metronome only imperfectly replaces. So our modern composers, and even many of our great masters, Chopin and Schumann for example (I will mention only those who are dead), are often incorrect in their rhythmic writings. They put very often 6-8 rhythm where they ought to have noted it in 3-4 or 3-8; we employ 12-8 in place of 6-4 for slow movements without considering that the 12-8 ought always to be a movement above all lively and well balanced, and so on. Then, in order to make the matter more clear, we have recourse to our unprecise means of expression, which correspond to nothing with any certainty; andante, allegro, presto, adagio, etc. And this is the reason of the surprising differences to be remarked in the interpretations developed by us. It is arbitrary, fantastic, capricious.

But our living composers are incorrect with other things much more than with rhythm. They are preoccupied infinitely more to find out original or personal turns of melody and attractive harmonies than to establish their rhythmic pro-

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portions; and, nevertheless, without the latter these works can never have vitality nor exercise a lasting impression, because it is rhythm alone which can define their general sense and give them their "power of contagion," if we avail ourselves of the expression of Tolstoi. Rhythm, it cannot be said too often and repeated, is the one element which is immutable and eternal in music.

(From the French in La Guide Musicale.)

(To be concluded.)

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# FROM BACH TO BEETHOVEN.

## BY VINCENT D'INDY.

(Concluded.)

We have now arrived at the most delicate point of our task, where it is necessary to clearly seize the nature of the intellectual chain, which through the links of Rust and Emanuel Bach binds Beethoven to the great ancestor of modern symphonic music—John Sebastian Bach.

In order to do this successfully it is necessary for us to penetrate well the special characteristics of the genius of Beethoven, who after his first productive period of six years (a period relatively uninteresting, in which he showed himself an almost servile imitator of Mozart) entered resolutely, about 1802, into a wholly new idea, which brought him during the next twenty years to the production of imperishable monuments: the ninth symphony, the Mass in D minor and the last quartets.

The principal characteristics of this mature epoch are three in number:

The importance and the dramatic spirit of the musical idea.

The organization of the "development."

The establishment of the great variation as the constitutive element in a musical cycle.

* * *

Let us see first what happens with the idea.

In the conversations reported by Bettina d'Arnim, who, if not always strictly a faithful reporter cannot surely be suspected of having invented remarkable ideas by wholesale, we find her declaring as coming from Beethoven himself: "From the fount of enthusiasm melody escapes; breathless I pursue her, I eventually rejoin her; she breaks away from me again, she disappears, she plunges into the profound gulf where passions rage; I seize her again, I embrace her, no power can separate me from her, I multiply her by different modulations, and at last behold her triumphant over the musical idea!"

Even if the terms of this citation are not exact, they indicate

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nevertheless the importance which Beethoven attached to the musical idea; he considered it, with right, as the active mover the ultimate cause of a piece of music. Phrases in his work which appear most simple, turn out to have been the result of long and laborious research. Without speaking of the final hymn of the choral symphony, which haunted him for eleven years before he decided to write it, I cite as proof of this assertion the rondo of the sonata in C, opus 53, sometimes called "The Aurora" (in English more often the "Waldstein"), of which the naive and pastoral theme would seem to have sprung spontaneously from the brain of the master; nevertheless there are no less than six versions to be found in the note books of Beethoven all very different melodically and rhythmically.

After 1802 the Beethoven melody has almost nothing in common with the elegant phrase of Haydn or the symmetrical strophe of Mozart. By what route, then, shall we go on to trace the source of this new melody? To what influence, possibly unconscious to Beethoven himself, must we attribute this divergence? Incontestably, to the pupils and successors of old Bach.

Actually, when we examine the works of the two musicians who form the object of this essay, we find not only a number of musical ideas capable of a human and dramatic interpretation, which in no way recall the melodies of the Salzbourg master or those of the polished capellmeister of the Princes Esterhazy; more surprising still, we find melodic designs and even whole periods recalling, or more properly presaging in a stupefying fashion, certain phrases of Beethoven, and these not his least celebrated.

Thus we recognize in the first page (I cannot say the first measures, these pieces being written in free rhythm, without measure bars) of the fantasia in E flat of Emanuel Bach, making part of the fourth book of "sonatas for connoissieurs," all the beautiful opening of Beethoven's fifth concerto for piano, also in E flat.

The second theme of the so-called "Wurtembourg" sonata in A flat, by Emanuel Bach, is a very near parent of the celebrated sonata, opus 27 (which Rellstab named, one knows not why, the "Moonlight").

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In the andante of this same sonata of Emanuel Bach, we find a reminiscence in advance of the plaintive phrase which Beethoven takes as one of the themes of his sonata, "The Farewell, the Absence, and the Return."

In the case of Rust this similarity of melodic contour becomes so striking that the biographers, perhaps too zealous, have taken it as a text apropos to the meeting of the son of Rust, Wilhelm Karl, with Beethoven at Vienna. They tax the great composer almost with an actual plagiarism—a system too generally employed by critics of our own days, a bad one to copy, illustrated notably in the so-called "Wagnerian reminiscences" predicated of young composers. For ourselves, we incline to think that such coincidences are by chance and due to progress and the natural development of art. It is, however, not less true that in the work of Rust we encounter at each step the spirit, often even the letter, of Beethoven.

In an unpublished piece for two violins there is note for note the second idea of the overture to "Coriolanus."

In the violin sonata in G (1791) is the whole beginning, and in the same key (D major), of the beautiful theme of the adagio of the great Trio of Beethoven, dedicated to the Archduke Rudolph, opus 97, which dates from 1811.

In the minuet of the sonata for piano, in F sharp minor, of Rust (1784), is almost identically the theme of the Andante Favoris in F, which was originally intended as a second movement for the sonata, opus 53, composed by Beethoven in 1805.

* * *

As to the working out, it is never with Mozart and Haydn anything else than an ingenious treatment of themes, following the principles used in the fugue, but modified specially for the construction of these works; this sort of working out is easy to foresee, and whoever knows the first part of a sonata or symphony of these two authors can without difficulty reconstruct the rest. But it is not so with Beethoven and his precursors; there the working out, while resting upon tonal laws partly constitutional and logical to musical architecture, take on an interest not simply as "work," but I might almost say as musical psychology.

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For the sake of comparison, I would have the reader examine the development of one of the most beautiful of the sonatas of Mozart, that in C minor, of the year 1784; the strange enharmonic amplification of the fantasia in A of Emanuel Bach; and the opening recitative (upon a diatonic group of five notes) of the sonata in C minor of Rust; and one will perceive easily the essential differences which exist between the methods of composing of the two ancestors of Beethoven and that of the author of "Don Giovanni."

* * *

If I pass immediately to the third characteristic of the Beethoven work, the advent of the great variation and its employment as a means of cyclic construction, still more striking contrasts meet us.

We are now far away from the ornamental system of the Haydn-Mozart variation, where the melody, despite its ribbons more or less colored, and the garlands more or less profuse, with which the masters have sought to give it a new appearance, remains invariably in the same character; the Beethoven variation is exactly the opposite of all this.

Growing out of, perhaps, the seductive ornaments which we encounter in profusion in the medieval liturgic monodies, the variations amplify themselves melodically with Sebastian Bach and his school (see the Partitas, and above all the admirable Chorals for organ), and reaches at length with Beethoven its highest application, namely: through the presentation of what we might call theme-personages, whose manner of being modifies itself successively throughout the progress of the work, in such a way that every variation makes us acquainted with the personage under an absolutely different aspect without his ceasing for all that to be himself, and thereby we become able to penetrate much more intimately into his nature.

Already with Emanuel Bach the tendency toward this sort of variation is appreciable (see the Rondo in E flat); but it is above all with Rust that it arrives at a more definite form. I do not ask for a better example than the sonata in C major, the first page of which I have already mentioned above, a sonata constructed entirely upon the air "Marlborough s'en va-t-en guerre." How could it happen that this satiric French

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song chanced to haunt the spirit of the musical conductor of Dessau? However that may be, the chanson which forms the principal theme of the work reappears nobly varied and much amplified in the different parts. It is necessary, moreover, to remark that the sonata in C of Rust presents in its general conception the same lines, or very nearly those, of the last quartets of Beethoven; the same abundance of movements, the same connection by means of recitative between these movements so numerous and so different; moreover, without fully approaching the same artistic result, the manner in which the author treats the theme makes us think of certain sublime and imperishable variations, those of the Twelfth Quartet, for example, or of the Thirty-two Marvels upon the vulgar and insipid waltz air of Diabelli, op. 120.

As a conclusion of this study I recommend the reading of three pieces which resume in substance the history of the Beethoven art. The first is a fantasia in C major of Philip Emanuel Bach, taken from the fifth book of "Sonatas for Connoisseurs and Amateurs"—a Fantaise characterized throughout by a superb and dramatic expression, pleasing here and there by lively traits of unexpected modulations, which proceed from Sebastian Bach as to the form of instrumental writing, but recall Beethoven as soon as we study them from the expressive side. The second piece justly demands a pause. It is the Lento, the second movement of the sonata for piano in D major, which Rust wrote in 1795 in circumstances so particular as to be worthy recounting. On his return from Italy, Goethe, having arrived at Dessau, had occasion to meet Rust and took very much pleasure in conversation with him, so much so that upon his return to Weimar he sent a message in one of his many letters to his friend Behrich, who lived at Dessau, giving his compliments to the "great master musician." Rust, extremely delighted by this acquaintance, resolved to write a sonata in honor of the great German poet and philosopher. When he came to end the first movement he gave it an unexpected turn. His own son, a student at Hallé, had been accidentally drowned in the Saale during a fishing excursion. The second movement of the sonata in D was then turned from its original design, and became, under the title "Lamentations," a funeral homage of

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the father in memory of his son. This largo is capable of bearing comparison with the most poignant and dolorous themes of the Bonn master.

And, finally, for the sake of arriving at this route by which, passing from Emanuel Bach and Rust, we come to the great manner of Beethoven, I shall cite the short sonata, op. 90, so dramatic in its two acts of different nature, which Beethoven dedicated to his friend, the Count Moritz Lichnowsky. This sonata, very little known, and very little played in the rare concerts where they play Beethoven, because it affords so little for the pianist (if I may be pardoned the expression), is composed of two sentiments very different, the one suffering, the other joyous. Observe now what Von Lenz, the Russian counsellor of state, who wrote in French by the aid of paraphrases of German thought, a very fantastic, but very enthusiastic, study upon the sonata, entitled "Beethoven and His Three Styles":

"Dedicated to the Count Lichnowsky, the sonata, op. 90, is composed of two pieces, of which the first describes a passion which the Count experienced for an actress in the Opera of Vienna, as well as the objections which opposed his desire of marrying her; and the second, the happiness which he found in this union. Beethoven said nothing of all this to his friend, but the Count, having discovered a program in the sonata, Beethoven told him to go over his old love affair, and that the first piece might be entitled 'The Battle Between the Head and the Heart' and the second 'A Conversation with the Loved One.' The personages to whom he addressed this sonata are no longer living, but their memories survive in this Epithalamium for piano, this hymn of happiness, to which Beethoven gave no other title than the words, 'Not too quick, and to be played with great expression.'

With this saying I end this long discussion, hoping that I have more or less awakened in your minds a doubt upon the well-founded idea of affiliation between Haydn, Mozart and Beethoven, and have suggested to you a desire to know the works of his two great precursors, who were William Rust and Carl Philip Emanuel Bach.

(From the French, in La Tribune de Saint Gervaise.)

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# INTERPRETATION AND THE PAST OF ART.

BY CARL HOFFMAN.

All the achievements of the present rest upon those of the past. The tree of knowledge sends down deep roots into the productive mold of the ages to draw therefrom the rich fruitage of science, art and commerce wherewith to nourish and refresh earth's teeming millions. However much we may boast of independent attainments, however much we may flatter ourselves with self-made rank and glory, we cannot, if we would, deny the obligations we are under to the past of grand achievements which have made possible all this attaining and becoming. Every way we turn this past holds us with bands of steel which we can neither break nor put aside. And this is true in a double sense. Not only do we build each advance, every new departure upon knowledge and skill handed down to us from generations past, but from the same—and how remote we cannot conceive—come our capacities for such building, as well as our individual traits and tendencies. Along with mechanical aptitudes, then we inherit ways of thinking and even standards of right and wrong; our very individuality, in fact, is a cumulative product, the aggregate of forces and elements brought forward from many and remote periods. Just so sure as the microscopic life atom contains within itself all the actualities and possibilities of the matured human life, so certain is it that all the ages and epochs preceding it have contributed in infinite maze the disposing influences obstructive and impelling, negative and positive, that give it whatever potency the future may show it to possess; and this mysterious potency is not a whit more wonderful than the complex of causes determining it.

To this past included under the term History we as students are therefore under deep obligations. All student life is fed from history as represented in text books and teachers. Through it the learner is constantly looking backward upon models in thought and action drawn from the great storehouses of the past. Therefrom he gathers mental stimulus and spiritual inspiration, so assimilating the best things said

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and acted among these faits accomplis as to fit himself for new, worthy achievements through which he, in turn, makes history for the times which follow. Note how assiduously and intimately the great exponents of modern musical thought, Beethoven, Schumann, Chopin and Liszt, studied the older classical models and how, starting from knowledge so acquired, each was able to break new paths in the fields of music and to reveal in the mold of his own artistic individuality more and more of the beauties of the art in manifold directions.

This brings us face to face with our subject, which is to inquire into our relations to history as limited to the interpretation of musical thought, as to what this interpretation owes to the past and to what extent an intimate acquaintance with it will benefit the interpreter and make him more worthily answer the ends of his high calling.

What is interpretation in its present application? This may be taken to mean a realizing in tone language of the inner meaning of a musical work according to the intent of its composer, or as the performer conceives it, to which attaches unavoidably something of the emotional state of the latter at the moment. For the composer's thought can never be stated in exact terms, and this for two reasons. It is modified, as already intimated, by the mood-state of the player in its transition from conceiving to reproducing and again it is conditioned as to effect by the receptivity of the hearer—two greatly varying factors. In his "Conversation on Music" Rubinstein says: "Every interpretation of it is made by the person and not by the machine is, eo ipso, subjective. There are no two persons of the same physical complexion; even the difference of touch of piano players, of the tone of violin and 'cello players, of the quality of voice in singers and of the nature of the director, affect the subjectivity of interpretation." "Music bears interpretation," says Macfarren, "as various as the preceptions and sympathies are various of those who hear it." Thus expert opinion has summarized the two stated factors.

This suggests three lines of examination in treating our subject—namely, the formal, including structure and technic; the conceptive, embodying the sense of the various complicated relationships of music with their subtle meanings as co-

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ordinated in the expression of idea; and the subjective, the personal element in interpretation involving the expression of the highest mental and spiritual attainment of the performer.

Turning our attention first to technic, we find historical data for comparative study, if we pass by the earlier rude forms of mechanism which were occupied with simply drawing the slides of the primitive organs, or, in later ones, pressing with hand or fist the cumbrous key levers, mainly confined to recent centuries. Passing through the intermediate epochs of keyboard and bowed instruments, we find much that is interesting and useful, naturally more and more as we come to the present wonderful completeness of mechanical means and the equally wonderful technical mastery evinced by the modern virtuosi. In this survey we note that all through technic and mechanism have reacted upon each other, much as in our own day we have seen naval armament conditioned by the projectiles contrived to pierce it; the latter acquiring more and more penetrative and explosive energy as the resisting power of the armament has increased. For example, the pronounced success of Clementi, the "father of modern piano playing," near the close of the last century, had undoubtedly most, if not all, to do with the later universal construction of pianos after the English pattern with a view to greater sonority and power as opposed to the limpid sweetness which characterized the Viennese makes.

An examination into the development of the structural elements of the language of music reveals material for our purpose still more interesting and profitable. Beginning with antiquity we find what little can be certainly determined concerning Egyptian and Asiatic music so involved in mysticism that logical results can scarcely be gained therefrom. But on the other hand we find the old Greeks with their strong philosophical tendencies, turning the achievements of their neighbors across the seas to such good account and with such thoroughness as to have left permanent impress on all the after life of music. Their tetrachordal scale systems, with their subtle key relations, have come singing down through the centuries, receiving here and there a distorting twist, on through the pruning processes imposed by the genius of harmony in the sixteenth and seventeenth centuries, to find at last

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a fixed survival in our major and minor scales—the Lydian and Hypodorian octave series of the ancient Greeks. In the Hellenic system, with its octave series, transposing scales, its diatonic, enharmonic and chromatic genera, is to be found interesting problems in pitch relations, which, strange as they may be to us with our diverse habits of audition, are yet, in the opinion of critical observers, by no means beyond the possibility of approximate revival in some future advance of the art.

Especially in the department of rhythm will the intelligent interpreter find almost indispensable material in the Greek music. With it rhythm was a controlling factor, in consequence of which it received a surprisingly complex and varied development. Modern music has made extensive application of its salient features—through survival processes again—in its splendid, picturesque notation and elaborate formal structure, but can scarcely be said to have really formulated anything new. One learned reviewer thinks that "there is yet to be worked out a higher conception of rhythm in modern music since and including Bach, built upon that which was a peculiarly beautiful feature of the Greek rhythm, the quantitative instead of our accentual basis for rhythm forming." Greek music was characterized by great variety in the order of the rhythmic podes, or feet; effective novelty in this direction being considered a great merit in a music work. One point of very great importance in this connection having reference to the correct presentation of musical idea, may be emphasized here. With us moderns the basis of this idea is harmony, to which melody (pitch) and rhythm contribute the living, moving superstructure. With this harmonic basis is associated the cadence as a vital feature of form. In this cadence appears the defining of rhythms and metrical parts which are thus made to end upon strong or relatively strong parts of measures and impliedly to begin upon relatively weaker parts. Here originates the application, as the norm of modern rhythm, of the iambus and the anapest of Greek music, that is the relationing forward of the weaker elements in every formation, large or small, into its rhetorically strong part, which constitutes its center of gravity or climax. This relating of unaccented and accented moments characterizes

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fundamentally all the structural parts of a modern music work and lies at the basis of their audible effects. The interpreter should understand that by the intelligent application of this rhythmic norm he may be enabled to fix more precisely the quantitative and qualitative factors which enter into his work and through a formally correct analysis build up a more characteristically expressive performance. There is no more serious, and perhaps more common, fault in the interpretations of master works than that of misapprehending their often elusive relations, as attested by the contradictory, even grotesque, nuances given in them. The noblest work may thereby find its finest, most subtle effects almost neutralized. Most modern works show frequent, and perforce expressive, rhythmic irregularities or deviations from the expected order, in the elisions of weak or strong factors, in double relations, or in manifold contractions and extensions of members and in other directions, all of which must be correctly apprehended as the inevitable preliminary to their reproduction in the truest and best sense.

So far the grammar side of our subject. But just as exercises in spelling, grammar and composition do not constitute the actual literature of a language, just so little does the study of tone systems, rhythmic and harmonic progressions, the mere material of the tone language, constitute the abiding thought of music. To be sure, music, like poetry, must be organic; have a clearly fixed and worked out plan; beyond all this, however, must it be pervaded with emotional purpose and meaning and have the power of exciting moods. Between the emotional totality incident to any musical work, with its mood inciting power, stands the interpreter, who, with his ability to apprehend and the trained skill to educe its mood pictures, becomes the apostle of the gospel of art to disseminate its gracious message. The performer can put no more into his work than he himself gets out of it. Therefore whatever mood the work inspires in him will be reflected back into his rendering of it. To illustrate: Three persons look out upon an Alpine landscape. The eye of each observer focuses faithfully and equally all the objects lying within their range of vision. Nevertheless each one is conscious only of such objects as accord with his then dominant mental state, draw-

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ing from these a mood picture peculiar only to himself, and diverse from either of the others. The first, a traveler, sees before him a panorama of wonders, the main features of which he will fix in his memory for future description. The second, an artist, is inspired by the play of color, light and shade, the wealth of contour and perspective and the sublimity of the whole scene. The third, a mountaineer, sees, central within the view, the home with its loved ones and its surroundings of crag, precipice and vale hallowed by precious and thrilling memories. Each observer thus carries away in his impression of the scene a reproduction of his own temporary mental state, no more, no less, and the same will be exactly true of a picture in words or in tones in the attitude of its interpreter toward it, or, in brief, the mood picture which he himself has developed out of it.

Toward the musical mood picture, history sustains a relation so intimate and potential as to place the interpreter under absolute obligation to it. If the artist is to enter into the thought of the composer and see it with his mind—if the emotional motive of the composer's work is to become an essential feature in his conception of it—in short, if the mood picture as a result of all this is to be true as well as striking, then his obligation to the past of which the composer is a part is incontestible. This obligation is dual in character; directed first to the composer's creative personality, and next to his artistic environment. Just as the actor upon the stage, in the unfolding of the plot and the interplay of character in it, must likewise give a faithful, correlative picture of the time in which the play is supposed to move in order to a complete histrionic effect, so must the performing artist-musician give us such a view of the tone poet in his work that we who listen to his music may feel even the atmosphere of his artist soul and life in it as an added charm to his music. Bach, for instance, must be studied in association with the ethical standards, mechanical limitations and art forms peculiar to his times, in order to arrive at an adequate conception of his music; moreover, one should meet him familiarly in the midst of his home life and duties, note his needs and struggles and feel the inspiration of the master's moral and artistic conscience. To conceive and play Bach as one would a composer of today is,

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of course, absurd from the standpoint of real art, and the result in such case would be more or less a distortion. And what is true of this master is true of all others belonging to the past. Their times, the moral and artistic influences bearing upon and working within them, warping, hindering or advancing their creative activity, must be studied intimately—"einstudirt," as the expressive German has it—if one would faithfully reproduce their works.

Nor does this fully suffice for the purpose to be sought Study of the kind mentioned must of necessity be also retrospective in order to understand the spirit and aims of the epochs from which the composer himself drew his inspiration. The reason for this is obvious. Since every present is the outgrowth of all the past before it, each epoch will appear as a cumulative product and at the same time as a contributing cause, according as its past or future is regarded. Emerson says, "The highest art attainment of any period represents the altitude of the human soul at that time." To understand fully, therefore, any great result in art or literature, the influences and agencies combining to produce a Shakespere, a Raphael, a Goethe, a Beethoven, or a Wagner, there must be assumed in corresponding lines of activity certain attainments as points of vantage from which the genius of each makes new departures and advances.

It seems clear, therefore, that the artist seeking recognition in the consecrated office of an interpreter, a high priest to serve in the temple of art, must needs put himself, so far as possible, at the very beginnings of music and its literature and master their forms and spiritual meanings on down through all ages to the present; and only the artist-performer, instrumentalist or vocalist, who does so will be able in his interpretations, other things being equal, to prove the profound truth of the apostolic saying: "The letter killeth, but the spirit maketh alive."

Lastly, a very important phase of this question of interpretation is that of the personality of the interpreter. Here, to parody a famous French proverb, Interpretation oblige. He who would reproduce great thoughts so that they may have their full power upon us must very seriously consider what obligations these, as such, make upon him and seek to

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measure up to them. The doing here will be measured by the being. The artist in color gives in his reproduction of a landscape a measure of his own mental and moral self since he can reveal to us no more than his utmost powers of divination have been able to draw from the view. So, too, with the artist in tone, who, because of failure or deficiency in mental and moral outfitting—in short, character—may stop far short, in his renderings, of results either authoritative or impressive. To this end it is not too much to say that on the personal side the artist's work should embody the very best culture the mind and soul can reach, or strive after. And what is culture? One definition is this: "To know intimately and feel deeply the best that has been said and done in the world." Note the wonderful comprehensiveness of this definition; it includes every worthy thing, excluding nothing. It sets up a standard of attainment, to be sure, difficult, or even impossible, but nevertheless binding upon every earnest seeker; a standard of endeavor which includes within its sweep all history with its treasures of thought, art and literature, its deeds of heroism and self-sacrifice, all of which it brings before him for his instruction, example and inspiration. For the upbuild of character which we expect of him, the interpreter of our musical masterpieces must come into sympathetic and assimilating contact with this glorious past and thus incorporate into his very being, not simply the externals, but also the deep spiritual content of its best achievements, causing them to bear fruit in his own and other lives in an abiding enthusiasm for the good, sympathy for suffering and faith in himself and his destiny under God. Lacking in the power of personality acquired from such culture there will always be a fatal defect in the armor of the champion exponent of art. This has been exemplified in the work of all our really great artists since the beginnings of expressive music. The perfection of art is a perfect life. How can an ignoble soul give fitting utterance to thoughts which voice a message from the Infinite Mind? "Noble art is but the expression of a great soul, and great souls are not common things." Professor Stanley says: "In the majority of cases a truly great interpretive artist is a person of higher intellectual attainments than the composer himself."

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Thus, to meet fully his exalted task, must the artist musician have large gifts and generous training:

"A nature like unto a harp whose myriad strings,
Attuned and tense, respond to all life's murmurings;
Light fingered Joy sweeps o'er them rapturously,
To pluck from vibrant chords sweet notes of melody;
Or, touched by Sorrow's heavy hand, the sweet refrain
Resolves itself into a sad, low minor strain.
Diviner yet the harmony when Love doth smite
Upon the sentiment chords with all his skill and might."

Bertha Evelyn Jacques.

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# PIANOFORTE PLAYING AS A STUDY.

BY FRANK E. DRAKE.

To many persons taking lessons in pianoforte playing the idea of treating the matter as a study is quite foreign to their minds. We mean treating it from the same standpoint as arithmetic, geography, spelling and kindred studies.

Not only should it be regarded as a study, but also one of the most exacting in its demands upon the perception, attention, patience and perseverance of the pupil.

Many persons, however, do not view it from this standpoint, but instead look upon it as a so-called accomplishment, which, no matter how 'tis done, will serve to be an ornament to a young lady or gentleman as they enter society. Good or bad, it only serves to fill up gaps in a social hour, and strumming the keys with many wrong notes, and a generally careless performance is simply a matter of indifference to many who are engaged in its practice.

Much of the lack of result so often found in pupils who have spent much time in its practice is largely due to the fact that the student has never looked upon it as a study, with definite, accurate results to be attained by painstaking effort, but rather as a pastime, or ear-tickling amusement, and therefore only worthy of desultory study.

It is excused on the ground that the pupil is not to be a professional player, and need not, therefore, worry over details; or that people for whom they play will never know the difference, be it right or wrong; it is forgotten that both these views reflect upon the pupil and teacher as well, and simply mean waste of time and money. To the practical student the final question after having studied the piano is what can he do? Not how much do I know about Beethoven's Sonatas, but am I able to play them?

How many people there seem to be who claim to have studied this or that work, some in Europe, some at home, who, when asked to play the same, at once begin to make excuses, and utterly decline to put themselves to the test of performance. These same people are usually most voluble in their

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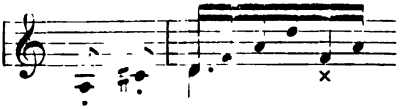
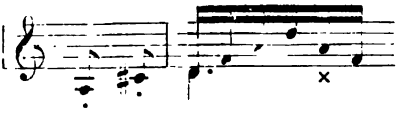
criticisms of others who will at least attempt the performance, and seem ever to be able to tell how the thing should be done, yet never doing it themselves, or even making the attempt. Much of this inability, we believe, is directly due to the fact that many have never really studied their pieces, but simply played with them until they are tired, and then change to something else, only to repeat the same process. Of course such students will learn much about music, but will not develop into performers.

One of the first requisites of a good student in any study is a habit of great painstaking. No detail must escape him, and his painstaking must be supplemented with great patience and deliberation, added to which must be perseverance to continue in well doing, even after considerable skill may have been developed. Much repetition must also enter into the acquirement of any kind of knowledge. The person who has not patience ought not to try to study the piano, for here we find repetition of particular passages an absolute necessity. Nor must these repetitions be idle and perfunctory, but always with mind alert and perception quick to see when the slightest thing goes wrong.

The habit of accuracy is also most important, and this seems to be one of the first troubles an earnest teacher will have to get over with many pupils.

Each study or piece is like an example having a definite answer, and the pupil should work at it until just that answer is attained.

Surely in arithmetic, if the answer to a given example be 48, and a pupil gets anything else, he has not solved the problem. Five and four do not make about 8, or nearly 10, but exactly 9. Why should we not insist upon similar accuracy in the piano playing. When Stephen Heller writes this:

the pupil should not be allowed to play it thus:

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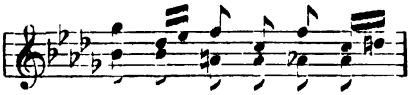
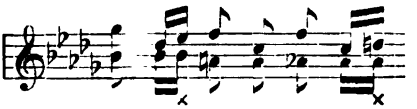
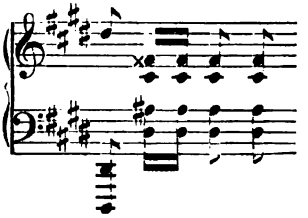
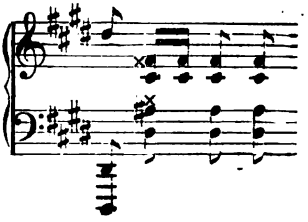
although this is just what I have found many pupils are most apt to do.

Again Chopin writes this:

while many pupils will render it thus:

or this:



will frequently be rendered as here:

These examples could be added to ad infinitum.

'Tis true they are only details, but in every case they change the effect.

How entirely details of this character influence the effect can instantly be seen in the familiar strain from the Tannhauser march:

Played as at b, all decision in the rhythm is lost, and a loss of effect will ever be felt in all pieces where such details are ignored. 'Tis true, there seems but a hair's breadth between the two versions, but to the sensitive musical nature these matters are all-important. Now, here is where the element of study

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must come in—real painstaking study to do just the thing which stands before us, and not something else just a little different.

There is no difference between getting the right answer to an example and the right answer to the piece also, and I believe matters of this kind should begin in the first pieces a child takes, and be thoroughly insisted on, so that the child's sensitiveness to them will ever be increasing. To see that details of this kind are not always attended to one need only go to the average pupils' recitals so often given and listen to the performances.

Allegro pieces are often heard in a tempo molto moderato, and the slow pieces are often quite devoid of those details of phrasing, shading, etc., which produce only a most monotonous effect.

'Tis true, that in many cases these things are not the fault of the teacher, but rather should be laid to the indifference of the pupil. The latter are not students, and practice only to the point where they can manage to get through the piece. In many other cases the fault does lie with the teacher, in that he allows the pupil to do these things, and is not insistent that the right thing shall be done.

Strictness on the part of a teacher need not imply crossness nor ugliness. It is simply the same thing that the teacher of arithmetic demands when he asks the pupil to get the exact answer to the example. If the pupil is allowed to get a mere approximate result, of what possible value will the arithmetic ever be to him? Of what value to the merchant is a book-keeper who cannot keep accurate accounts? But when it comes to piano work, the matter seems to be viewed in an entirely different way, many pupils seeming to think that they can take all sorts of liberties with the mere facts, simply because it is music.

We admit that music is not merely fact, like arithmetic—it is poetry in tone—it is a great thought from the mind of genius; but does this give one the right to distort the composer's thought, as is so often done by the absolute inaccuracies introduced by careless players? In many cases it is excused by the performer on the ground that it is his way of playing it, and represents his idea of the expression, so called.

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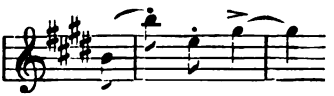
We cannot but think that a composer is entitled to his thought, and fidelity to the work as he wrote it, so far as we can know it from the printed page, is only his just due. We will not say that some sort of liberty should not be allowed the performer, but it should never over-ride the positive directions of the author. Passages marked pp should not be played forte, nor vice versa; crescendo does not mean diminuendo, etc., etc. These are all positive directions, and should be obeyed, as they always are by artistic players.

This passage from Chopin:

by Rosenthal is brought out in all its detail; slur, dot, and accent.

Paderewski, in playing Liszt's arrangement of "The Erl King," does just what the music directs. Presto agitato-dramatico. Did he play it in an ordinary tempo, convenient and moderate, it would lose all its emotional effect, and become most commonplace. It is because these men really do the thing set them to do that their performances are so satisfying, both to the musician and the general public.

'Tis a fact that these men have a technical command of the instrument which enables them to produce these pieces as they are written, but we must not forget that this same technique would enable them to play it equally well in any way they chose. This, however, is just what they do not do, but instead are, generally speaking, most faithful to the text, the author's thought.

Much of the deplorable lack of result so often found in the average student is due directly to my mind to the way music is looked upon by so many—as a gift natural to one, but never to be acquired by study.

The great Rubinstein, when asked how he had attained his wonderful powers, answered it was "by much stoody," and much study it was, of the most exacting kind, persevered in for years.

The same answer comes to us from all the great ones, and the average student will find that it will pay to be exacting toward himself, if he ever hopes for valuable results.

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We are quite aware that a Liszt or Rubinstein started with a large measure of genius, and we cannot hope to make the ordinary person ever their equal, even through great study; but the ordinary person will find that if he will look upon music as a study, and will pursue it as other studies are pursued, with definite results always to be attained, he will at least be able to advance a long way on the road toward the perfection he seeks. We have dwelt largely upon the mere question of accuracy in this paper, not unmindful that this is only one phase of the matter, and that our study must be directed to many other features which will be treated later. We here simply offer the plea that students of the piano must view it in the light of a serious study, if they hope for any other than the most mediocre results.

They must bring to it all the qualities of mind and temperament which go to make success in anything, if they expect to reap success in this most exacting study.

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The Chicago season of the Castle Square English Opera Company opened September 25 with the Strauss operetta, "The Queen's Lace Handkerchief." This ran to crowded houses one week and gave place to Milloecker's pleasing "Beggar Student." After this Gilbert and Sullivan's "Gondoliers." The company has been strengthened a little by some new singers, chief of them being Miss Bernice Holmes and Miss D. Eloise Morgan, the latter making a pleasing impression as the Donna Irene in the Strauss work.

The stage of the Studebaker hall has been deepened about ten feet and the seating rearranged enough to compensate for what otherwise would have been loss of seating capacity. The stage is much better, and the orchestra now is almost entirely underneath the stage floor—which naturally lessens the volume of sound and prevents the singers from hearing the accompaniment so well. The orchestra is directed by Mr. Emerico Morreale.

Light opera is all that this company intends, and the performances, while of good average merit, do not rise to anything of commanding interest upon the musical side. Amusement and entertainment are the watch-words of the beginning of the season. The chorus, as last season, is the foremost feature. The voices are good, numerous and willing. As a rule, they sing too loud. Refinement and finish would be better points to work for, saving effects of great force for the legitimate climaxes of the works performed. This is all the more important because, owing to the small size of Studebaker theatre and its excellent acoustic, the singing sounds very near the hearer and no extra power is necessary or desirable.

It is announced that Mr. Savage (the New York proprietor of the Castle Square name) will presently open a season at St. Louis with a third company. Moreover, it is also promised

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that in December there will be a change between this company and that now giving grand opera in New York, and we are to have here Wagner's "Mastersingers" in English and other large works.

Complaint is made from New York that the "Mastersinger" performance was weak upon the orchestral side; as was always complained of the Boston seasons, and most likely with still greater reason, for the Boston orchestra was not only insufficient in number but inferior in quality, and sometimes played abominably. In spite of this the press overlooked the weakness and wrote generally complimentary notices. To have an orchestra of eighty or even sixty in a house like Studebaker hall is neither possible nor desirable. All that it will be reasonable to expect will be somewhere about thirty-five good players carefully rehearsed until they play the music with a good ensemble.

* * *

The talents and deficiencies of the principal singers of the Chicago company bring out in strong emphasis the current defects of our instruction in singing. I am not complaining now of recitative, for in these operettas there is no recitative; but of the arias and the ensembles, in which, while there is often fine vocal work as such, the text fares rather hardly. This comes in part from lack of intellect on the part of the singers; for a really intelligent singer seeks not only to sing legato and with fine tonal effect, but also to deliver the words so clearly that the audience can understand what it is all about. In the ensembles, where often several different sets of words are being sung at the same time, clearness of text is impossible. In these cases they must do as they do in Italian, where the singers take turns in bringing out their own part and sentiment, the others restraining their ardor momentarily in order to render this possible.

It is inevitable, in this period of imperfect cultivation, that our singers should generally fall something short of what one would like to hear in dramatic work. It takes so much to be a good singer of opera. There is, first of all, the voice to settle with, for voice is the first thing a singer needs; and then, in order that her days may be long upon the boards, she needs to be well trained.

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Now, a well trained singer is a rare bird. It takes a long time to train a voice and a good master to do it. Unfortunately the world of vocal instruction is full of people who are not artists in this particular, and it is no uncommon experience to hear a singer whose voice has been worn out in training it. But granted that the young singer has undergone the three or four years of almost exclusive tone-work, which completely placing a voice requires, and at last has possessed herself of a pure, even, resonant and enjoyable organ, she has still to learn the whole art of singing, for the voice and its use as voice are merely the material or the instrument with which when she knows how she will be able to sing. And this part of the work means another three or four years' work, at the end of which time one should be a very fine concert singer (according to her temperament and musical aptitudes) and should be able to appear creditably upon the stage. But she now has still to act; she must learn to do all her difficult things under handicaps, sometimes very serious handicaps; and so the whole story is a very long one, full of discouragements, unappreciations and mistakes. But at the end, when a young singer has a voice, a real voice, and sings easily as birds sing, and has learned the artistic part of her art, what delight she has it in her power to afford! The sensation which she makes, the gratification of applause, frequent recalls, and the like are feeble expresstons of the deep pleasure she awakens in the hearts of her hearers.

It is not every singer who does this. Many there are whose art is imperfect and leaves one cold, despite the talent it shows. Remember how Mme. Parepa-Rosa, Christine Nilsson, Patti, used to touch their hearers with such songs as the "Swanee Riber," "Home, Sweet Home" and the like.

* * *

What is it about a singer that gives such pleasure? And why is it that the hearing of any kind of a song should be so great a pleasure and so dear a memory?

This is one of those questions which can be more easily asked than answered. It is not always vocal art; many are the singers who have this gift naturally. Remember how Jules Lombard used to touch the heart with Dr. Geo. F. Root's war songs, or with the "Flee as a bird to your mountain." Emma Abbott, who was never a really artistic singer, was very pop-

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ular, and thousands remember her "Nearer, My God, to Thee" as the acme of song-singing. Still there is one thing to say: the public which remembers these self-made singers, like Lombard and Abbott, was not the public which remembers Patti and Nilsson.

Probably, after all, the delight is mainly in the mind of the hearer. It is faith which works the miracle. A few of these artists have that magic something we call "temperament"—the power of making themselves felt. To them we listen, with them we soar. It is our own heart which sings in the voice of the singer. A few singers have so much faith and so pure art (which never gets in the way of the impression they are trying to make) that from them we experience the magic something which the art of music was intended to communicate.

* * *

And how rare it is to hear in opera the real thing—this magic touching of the heart! One may go an entire season and experience this satisfaction so few times that they may be counted upon the fingers. Take the case of Jean de Reszke—a singer, a tenor singer, a cultivated man of the world, a consummate artist, raved over and run after by women more than almost any man of his generation. Yet it is very rare that any strain of his quite touches this high water line of dramatic sincerity. Never does he forget himself; always there is the conventional, the well-considered, the correct. Other men, far below as artists, occasionally touch this deeper chord of feeling. Take Tamagno in "Otello"—it was like a horrible nightmare to hear him and to see him. It was the intoxication of passion which carried the hearer off his feet. And upon the wings of his passion was based much of our satisfaction in the sweet singing of Albani in the "Ave Maria," which shortly precedes the end.

* * *

No! It is a hard thing to be a good opera singer. One needs, first of all, a voice which will forward art and not obstruct it, a quality of dramatic fervor which will carry the song as far as possible without ever destroying its poise, and a sincerity and simplicity which keep the personality of the actor in the background. There are but few such singers, and con-

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sequently but few well-sung operas.

Nevertheless the existence of such attempts as these of the Castle Square are precisely what we most need for music, since in opera the whole art of musical expression is traversed and explained. We need them also for trial of our attainments in singing, for nothing shows up the weakness of a singer like placing her upon the stage as a part of a dramatic action, in which music and drama run along hand in hand.

What a difference in these singers when they have lines to speak! Many a talented vocalist comes to grief over her spoken lines. Study the cadence as careful as she may, she never feels the dramatic situation, and so her speeches are empty of sincerity. Hear the lines of Miss Carrington in the Chicago Castle Square company. This is a pleasing young lady, an agreeable singer, but her lines show at once why it is that her songs make so little effect upon us. She does not enter into and feel the drama of which she is alleged, upon the bills, to be a part. For the opposite of this, take any good comedian. There is no use in being a comedian if the jokes are not going to strike home, for this is where, if anywhere, the laugh comes in. Hence the whole art of comedy is to get this sincerity of speech. Sometimes they also learn to sing—but it is a custom oftener honored in the breach than in the observance.

* * *

It is stated that rates at some of the second-class Chicago hotels have been advanced, owing to the crowds of young singers waiting for places to sing in the Castle Square chorus, with a view of getting a chance for understudy experience, and, later, through the natural survival of the fittest, leading places in the casts.

There are advantages to a young singer in being in the chorus of a well-managed opera company. One acquires part of the routine of the stage, hears the principals at close range, is able to observe the stage business, and so on. But there are also serious disadvantages. Greatest of all is the wear of the voice due to daily rehearsing and singing eight times a week. This, combined with the effort to show the chorus in its strongest light at every performance, makes the work not only arduous, but exhausting and wearing to the voice. It is a good

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deal like learning the trick of social graces by doing housework in a millionaire household. The graces and the amenities of life are there all right; but the houseworker is not in them, nor ever likely to be.

* * *

There is something pathetic in the public delusion that in a well-regulated community any talented young person ought to be able to acquire a living by her own talents while obtaining an education. In another part of this issue of MUSIC is a letter from a lady who desires to find a place where her eight-year-old son can have a musical education and his support in return for playing at the concerts of the school. Thousands of candidates are now in training for the so-called "free scholarships" of the schools and private teachers. Everybody is willing to take lessons of the teacher on the whole they like best, and to give that teacher the advertisement of being their teacher in return for the instruction. As a leading piano teacher remarked to me the other day, every talented pupil comes here prepared and expecting to bilk the town. Formerly it was a partial scholarship that was asked for; even the musical amateur sometimes knows that the music teacher will have to live. Later it was a completely free scholarship that was wanted; but still there were diploma and certificate fees to be paid, together with matriculation. But now they demand always free teaching and free certificates and diplomas, free registry, free matriculation, and the latest development is a wish for a chance to earn enough, by playing at college concerts or otherwise, to defray living expenses.

The idea is a taking one. Do the things one likes best, be free from care, and have your education going on all the time. Why not? Simply because such a state of things is impossible. Wherein would it "advertise" the University of Chicago, let us say, to have a beginner in the John Dewey kindergarten recite poems or do action plays in public for the credit of the university? And why is it different with a music school? What is a music school for, if not to illustrate the highest and most thorough training? And if this is the end of the college, wherein can it be "advertised" by the playing of a beginner, however talented? It is the same with the private teacher. No private teacher of piano is favorably "advertised" by the

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playing of a new pupil, or even a pupil of one or two years. Those who were friends of the "before taking" period will indeed be in position to see whether a betterment has been made in the playing or the singing. But those who have not this previous acquaintance with the pupil will simply see that the work is still incomplete—and if incomplete naturally the fault of the school, for "Mary Jones was awfully talented, you know, and played like a seraph before ever coming to this school." The players who "advertise" the good teachers are those who have been their pupils, at first or second hand, at least four to six years. Good piano playing cannot be made in less time. It is the result of long processes of education and growth. You cannot hustle it up in a year or two any more than you can raise an oak in six months, develop a large oyster shell in thirty days, or fat a pig overnight.

As a matter of fact, our leading schools have suffered in prestige by permitting talented pupils to enter classes for which they were not properly prepared and graduating them in due course at just the moment when the pupil herself had begun to realize the defects of her training. Instead of feeling honored by her diploma, she often feels humiliated by it, as a sort of token of superficiality. There is no leading piano or singing teacher in Chicago but has heard the confessions of graduates of this sort.

* * *

Every teacher has one or more pupils to whom he gives lessons without money. Sometimes it is the daughter of an old friend who is unable to pay; sometimes a very talented pupil without means. Occasionally these pupils in after life evince gratitude and try to do something in return for the teacher. Sometimes (in one instance, at least in my own case) they come in after eight or ten years and deposit a check for the whole amount—and this without ever having been reminded that the obligation existed. But generally they go through life indifferent and wholly forgetful of the endless hours of attention they have had. A private teacher, however, has no right to complain of this sort of thing. This kind of instruction ought to be made matter of distinct agreement; either that it is given outright, or that it is to be paid later on, when the pupil obtains professional success. In the latter case the

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girl will generally forget the obligation. She will get married and be ashamed to tell her husband of this "mechanics lien" upon the finished structure.

* * *

One thing at least deserves to be clearly known: It is that free instruction costs somebody quite a good deal, and that the chance of its returning to the giver in favorable notice from the playing of the instructed is very remote. Moreover, that there is no more propriety in expecting musical education free of cost than any other kind of technical training. If you are proposing to study music as an enjoyment and as art, pay your way; if as a profession, surely pay your way.

* * *

In the interesting article by Mr. Campbell-Tipton upon "Leipsic as a Student Center" there was one point which needs to be turned over a little. Mr. Tipton remarks that one trouble with Americans at Leipsic is that they are unwilling to make up the defects of their classical training before going on with modern works. In other words, that a pupil should be thoroughly grounded in all the classical writers before being in position to study modern works. The German professor is in quite a similar fix to the engineer of a certain Mississippi steamboat of the olden time. Upon one occasion, the river being very low and the channel very crooked, the pilot rang the bells so often to "stop her," "go ahead," go ahead starboard," "back port," "back both," "back easy," and so on, that the engineer found himself entirely unable to keep up. Work as fast as he could, new orders came in before completing the earlier ones. At last the nose of the boat stuck in the bank and the pilot rushed down to the engine room to have it out with the engineer. As he came in view there was the engineer prancing around from one handle to another, perspiration falling like rain, his eyes rolling in a fine frenzy, upon seeing the pilot he exclaimed: "For heaven's sake, don't say a word; I am more than ten orders behind now." He was filling them in the order of their reception. This is the idea of the German professor.

The German standpoint is well illustrated in the little narration of an American student who was pupil of a certain kapellmeister composer in Berlin. One pupil asked for some-

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thing by Brahms. Now this pupil was not aware that the forbidden name to this teacher was precisely this of Brahms. To her the professor, severely: "Do you know everything of Bach?" "No, master, answered the pupil. "Do you know everything of Haydn, Mozart, Beethoven?" "No, master," answered the pupil. "In thât case," said his reverence, "I think we will not have any Brahms just yet."

My friend was wiser. She heard and pondered. In her sweetest tones she asked: "Dear master, would you kindly give me something of your own for the next lesson?" Entirely forgetting the long role of the sainted but unknown dead, the innocent man fell into the trap and answered: "With pleasure. Get my 'Triumph of Hope.' You will do it in six lessons."

* * *

It is not a question of proper fundamental training, but of the advisable and easy order of advancing studies. Speaking from the standpoint of the piano, is it true, as German teachers hold, that all the early training ought to be bestowed upon the classics, and only after these are known come down to the moderns? The idea is absurd and impracticable. Take it in literature. According to this idea the youngster must know Chaucer, Dante, Virgil, Homer, before knowing Tennyson, Longfellow, Holmes. Why? Simply because we are filling our orders in the sequence in which they have reached the race. It will be hard upon the mind of the youngster. The old writers used a language by no means that of the present day; the range of their ideas was different. Although in the native speech of the student, it is like a foreign language, so much has the language changed in six hundred years. Or if we go back a lesser distance—merely to the days of Shakespeare, is it not also true that these things are foreign to the young idea?

But, not to linger upon the literary side of this question (seeing that it has already been answered authoritatively by the consensus of the educational world) let us come down to music. Speaking roughly, from Bach to Brahms, at least four different ideals have ruled, one after the other. With Bach, the musical idea as such; with Haydn, the pleasing, but also the monophonic and the musical; with Mozart, the melodic; with Beethoven, the personal; with Liszt and Schumann, the

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rhapsodical—which is both musical and personal; and with Brahms, the musical, and, above all, the personal. Take the lighter works, the ideal is mostly the pleasing. Occasional notes of something deeper we have; but the pleasing is the main element.

Now there are times in the development of the student when nothing will do so much for him as an earnest study of Bach; at other times of Schumann and Liszt. It is then a question of awakening the emotions. Now, in music the first condition of progress is for the student to be interested; and, in America, to be interested under difficulties and discouragements. This is not possible when the time is concentrated upon the classical. Hence the modern music must form a very active part of the work.

But there are other considerations more serious. Think of the hands. German teaching imagines that a young student put at sonatinas and brought along to Bach and the classical school, with some studies of Cramer, will come out able to play Chopin, Schumann, Liszt and Brahms. Nothing of the kind. So much time is occupied by this alleged "thorough foundation" of the classics that the pupil does not reach the modern writers until he is past twenty years of age, and it is now impossible to form the hand to these new works. Any pianist will tell you that the hand must be formed to the most advanced modern works by the age of sixteen, or very soon after, if distinguished piano playing is meant. Hence I hold that modern works come first; this solid foundation of the classical (which is not very solid after all, for why spend so much time upon works which are really dead for all practical purposes?) can better be put in after the teacher has made sure of the proper formation of the hand and brain for the demands of modern music, since these things must be done in early youth or they can never be done successfully. Just here, no doubt, I shall be taken in hand by some one who will claim that my position is overturned by the fact that all the German schools turn out hundreds of good players every year—all of whom have succeeded where I have just declared that success is impossible. I take issue with the fact. The German schools turn out very few good piano players—very few. The few who do live through are those who in youth followed their own

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bent and formed their hands and their heads to the music they liked, and only later, under authority, took on a certain veneer from the conservatory. All the pianists I have ever known, all the great pianists, have been practically self-educated. They have violated all the precepts of the schools, and have played by instinct.

The reason is that their instinct was more just than the principles of the school. The proper remedy is for the school to so modify its course as to make itself possible for real talent.

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## M. VINCENT D'INDY.

Born at Paris, March 27th, 1852, and designed by his family to become an advocate, he commenced his law-studies at an early age without the slightest inclination for them, and later, in obedience to an irresistible penchant for music, he forsook them for good.

His first studies on the piano were made under Marmontel, and in harmony under Lavignac. Later, when the Franco-Prussian war broke out in 1870, he volunteered as a soldier and joined the 105th Regiment. He took part in the defense of Paris, and was also present at the battle of Buzenval. His army service having expired in 1871, he abandoned the study of law and engaged himself in the orchestra at the Chatelaine, under the direction of Colonne, as tympanist and director of the chorus; which functions he exercised during five years. In 1872 he presented himself to M. César Franck, who admitted him into the Conservatory as a pupil in the organ classes, but after taking the prize for organ D'Indy left the Conservatory in order to carry on privately with César Franck his studies in counterpoint, fugue and composition. In 1873 he undertook a journey to Germany and remained several months at Weimar near Liszt.

In 1875, at the popular concerts directed by Pasdeloup, Mr. D'Indy's "Overture to Picolomini," after the Tragedy of Schiller, was produced; this afterwards became the second part of his Trilogy of "Wallenstein." In 1882 his comic opera in one act, "Attendez Moi Sous l'Arme," after the comedy by Reguard, was produced at the Opera Comique. In 1885 he obtained the grand prize of the City of Paris for musical composition, a prize which is very rarely awarded, with his "Song of the Bell," a symphonic legend in one prologue and seven

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tableaux for double chorus, orchestra and solo. This score, for which the author had written the poem as well as the music, was performed under the direction of Mr. C. H. Lamoureux in 1886, the celebrated tenor, Van Dyck, singing the principal role; it was afterwards performed many times at Paris, Bruges, Amsterdam, Harlem, Brussels, Liege, etc.

In 1887 D'Indy became the chorus master for Lamoureux's concerts, and in this capacity had to undertake the production of "Lohengrin," a single model representation of which took place on May 3d at the Eden Theater. He was one of the few Frenchmen who was present at the first presentation of the "Ring of the Nibelung" at Bayreuth, in 1876; he returned afterwards many times to Bayreuth and was present at the first performance of the "Parsifal." Mr. D'Indy had, in association with César Franck, Saint-Saens, Faure, Castillon, Dupare and Chausson, been one of the founders of the National Society of Music, which is now in its twenty-eighth year of existence,—a society devoted to the cultivation of symphonic and chamber music. After the death of César Franck, Mr. D'Indy was named president of this society.

In 1893 he was designated by the government as a member of the commission to reorganize the Conservatory of Music, and was charged to devise a project of reform, which was violently combated by the professors of the school and rejected, by reason of their dislike at having anything changed in the established order of things. On the death of Guirard, the government offered Mr. D'Indy the place of professor of composition in the Conservatory; he, however, refused it, not wishing to give up his liberty nor to participate in a mode of teaching of which he did not approve.

In 1896 Charles Bardes, the director of the singers of St. Gervais, Alexander Guilmant, the celebrated organist, and Mr. Vincent D'Indy founded at Paris the Schola Cantorum, a music school which is in a flourishing condition, Mr. D'Indy having charge of the course of advanced musical composition, the success of which may be judged from the fact that the pupils number at the present time more than fifty, among whom are a number of former pupils of the Conservatory who have left that establishment in order to inscribe themselves in this school.

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One of the most important of the musical works of Mr. D'Indy was his opera of "Fervaal," a dramatic action in three acts and prologue, of which he wrote both the words and the music. This work was represented for the first time March 12, 1897, at the Royal Theatre of Monnaie, at Brussels, with success, and was repeated again in 1898 at the Opera Comique in Paris, where it retained a place during the whole season.

At the present time Mr. D'Indy is at work upon a musical action in two acts called "The Stranger," of which he has composed the poem as well as the music. He is inspector of music teaching for the town of Paris, chevalier of the Order of the Legion of Honor in 1892, and commander of the Order of Charles III. of Spain since 1896.

The following is a list of the important works of this composer:

## COMPLETE LIST OF THE WORKS OF M. VINCENT D'INDY.

### Dramatic Works.

Op. 14—"Attendez Moi Sous l'Arme":
A comic opera in one act, composed 1896-1878, performed at the Opera Comique 1882, pub. Enoch.

Op. 34—"Karadec":
Incidental music for the drama of Andre Alexander, composed 1890, performed Theatre Moderne 1892, pub. Heugel.

Op. 40—"Fervaal":
Dramatic action in three acts and a prologue, composed 1889-1895, performed Theatre Monnie, Brussels, 1897, pub. Durand.

Op. 47—"Medee":
Incidental music to the tragedy of Catulle Mendez, composed 1898, performed Theatre Sarah Bernhardt 1898, pub. Durand.

### Orchestral Works.

Op. 8—"Le Foret Enchantee":
Symphonic legend after Uhland, composed 1878, performed Concerts Pasdeloup 1878, pub. Heugel.

Op. 11—"Le Chevauchee de Cid":
Moorish-Spanish scene for baritone, chorus and orchestra, composed 1879, performed Concert Colonne 1883, pub. Hamelle.

Op. 12—"Wallenstein":
Triology for orchestra, after the tragedy by Schiller, composed 1873-1881, performed Concert Lamoreux 1888, pub. Durand.

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Op. 18—"Le Chant de la Cloche":
A dramatic legend for solo, double chorus and orchestra, composed 1879-1883, performed Concert Lamoreux 1886, pub. Hamelle.

Op. 21—"Sangefleurie":
Symphonic legend after Robert de Bourieres, composed 1884, performed Concert Lamoureux 1885, pub. Hamelle.

Op. 25—"Symphony":
For orchestra and piano on a French air, in three parts, composed 1886, performed Concert Lamoureux 1887, pub. Hamelle.

Op. 31—"Fantaisie":
For hautboy and orchestra on popular French airs, composed 1888, performed Concert Lamoureux 1889, pub. Durand.

Op. 42—"Istar":
Symphonic variations, composed 1896, performed Concerts Ysaye, Brussels, 1897, pub. Durand.

Chamber Music.

Op. 7—"Quartet":
For piano, violin, alto and 'cello, in three parts, composed 1878, pub. Durand.

Op. 24—"Suite in D":
For trumpet, two flutes and quartet, in five parts, composed 1886, pub. Hamelle.

Op. 29—"Trio":
For piano, clarinet and 'cello, in four parts, composed 1887, pub. Hamelle.

Op. 35—"First Quartet in D":
For two violins, alto and 'cello, in four parts, composed 1890, played by the Quartet Ysaye, pub. Hormelle.

Op. 45—"Second Quartet in E":
For two violins, alto and 'cello, in four parts, composed 1897, pub. Durand.

Op. 50—"Chanson and Dances":
Suite for one flute, hautboy, two clarinets, one cornet and two bassoons, composed 1898, pub. Durand.

Piano Music.

Op. 15—"Poeme des Montagnes":
Suite for piano, in three parts, composed 1881, pub. Hamelle.

Op. 17—"Helvetia":
Three waltzes, composed 1884, pub. Hamelle.

Op. 30—"Schumanniana":
Three pieces for piano, composed 1887, pub. Hamelle.

Op. 33—"Tableaux de Voyage":
Album of thirteen pieces for piano, composed 1889, pub. Leduc.

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Vocal and Choral Music.

Op. 13—"Clair de Lune":
Ballade for soprano and orchestra, composed 1880, pub. Hamelle.

Op. 23—"Sainte Marie Magdeleine":
Cantata in two parts, for soprano and ladies' chorus, composed 1885, pub. Durand.

Op. 32—"Sur la Mer":
Chorus for female voices, composed 1888, pub. Hamelle.

Op. 39—"L'Art et le Peuple":
Chorus for male voices, a la Legion de Liege, composed 1894, pub. Hamelle.

Op. 41—"Deus Israel":
Chorus a capella for six voices, composed 1896, pub. Schola Cantorum.

Op. 43—"Lied Maritime":
Melodie for contralto and orchestra, composed 1896, pub. Bordeaux.

Organ Music.

Op. 38—"Prelude et Petit Canon":
For organ or harmonium, composed 1893, pub. Durand.

Op. 40—"Eight Versets":
For grand organ, composed 1899, pub. Schola Cantorum.

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## MISS JEAN M. QUINN.

Miss Jean M. Quinn, who is now a resident of Chicago but a native of Sandusky, Ohio, is a young musician of great promise. Her talent is inherited, as she comes of an exceptionally musical family. At an early age Miss Quinn was sent to Mt. de Chantal, near Wheeling, W. Va., a school which has always sustained a high standard in music. This school has in its traditions the honor of having among its instructors one of the world's greatest singers, with so phenomenal a voice that celebrated artists went out of their way to visit the school in order to hear a voice of such transcendent power—a grand oratorical voice, such that only her seclusion prevented her from wearing the crown of fame. The magnificent register of her voice, having a note higher and a note lower than the famous Jenny Lind, placed her easily as a queen of song—a wondrous gift that Patti and other great artists cannot but remember. With the advantage of such teachers, Miss Quinn,

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having graduated with the highest honors, went afterward to New York, where she placed herself under the instruction of Bruno Oscar Klein, one of America's finest musicians and composers, who, deeply interested in his young pupil, predicted for her a brilliant future. While in New York this young girl frequently appeared before the public in concert at Steinway hall, club musicales and with Gilmore's band, also at many semi-public affairs. Her playing on every occasion awakened

MISS JEAN M. QUINN

the warmest enthusiasm. Her refinement, her sympathy, and the fine emotional character of her interpretations speak of a soul filled with harmony and intense feeling which will mellow and ripen with years. A poet by nature, music to her is the poetic overflow of a soul possessed and deepened by all things beautiful. A young musican so reverencing her life work cannot fail of its highest meaning and the best achievement. A gift so great, treasured as a thing of heaven-stamped beauty, will always be sacred to the touch of this young musician. Located in Chicago, she is continuing her studies with the celebrated pianist, Mr. Godowsky, who speaks of her ability as a pianist in the highest terms and gives all praise to her talent and great promise of a musical career. Miss Quinn also possesses

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a fine colorature soprano voice of sympathetic quality, clear and luring. Her voice is being carefully trained under Mr. Herman Walker. Miss Quinn has a warm musical tempera-

C. B. KIMBALL

ment, a finely sympathetic and artistic nature, a magnetic and refined personality, winning her audience by a charming individuality.

Anna Cox Stephens.

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## HANNAH JONES.

Pleasant things happen to the old teachers sometimes. I imagine one of these must have lately happened to the well-known voice master, Mr. A. D. Duvivier, when a large and cordial woman accosted him a few days ago near the Audi-

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torium, proving to be his former pupil in the Royal Academy of Music, Miss Hannah Jones. Miss Jones, or, to use her

HANNAH JONES

name in private life, Mrs. Joseph Parry, is a charming contralto singer, with a full, rich voice, which she uses admirably

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in oratorio, ballads and opera. I have not the material at hand to give her musical record, but I understand that after graduating from the royal academy she began to sing upon the stage, being a favorite contralto at festivals and Welsh eisteddfods. She married the well-known Welsh composer, with whom and a small company she has been singing in the United States for some months. Scenes from Mr. Parry's operas are given, and songs, Dr. Parry himself playing a very elegant pianoforte accompaniment. Miss Jones speaks of her indebtedness to Mr. Duvivier in terms extremely creditable to that master, and at the same highly creditable to her own generous nature—for gratitude is not distinctly a singer's virtue. Miss Jones is truly admirable in oratorio, where her breadth of tone and self-sustained phrasing affords a musical result much more like in a very high degree pleasing and edifying.

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## MISS JEANNETTE DURNO.

Among the younger pianists of the middle western states few more notable are to be found than Miss Jeannette Durno of Chicago. Miss Durno is a native of Rockford, Ill., where she began her musical education at an early age, graduating from the Rockford Female College at the age of fourteen. Her next school was the American Conservatory, Mr. J. J. Hattstaedt, teacher, with whom she studied two years. She then went to Vienna, where for three years she studied with Leschetizky returning to America in 1897. Miss Durno has an excellent technique, a clear and well modulated style of playing and musical qualities likely to furnish a good foundation for success later on. She intends to play recitals in Chicago and elsewhere during the present season. Her first program takes the following range:

Schumann, Faschingsschwank aus Wien. Op. 26.
Tschaikowsky, Variations in F minor.
Sinding, Fruehlingsrauchen.
Liebling, Capriccio.
Rubinstein, Barcarolle in G major.
MacDowell, March Wind.
Liadow, Valse Badinage.

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**Chopin**, Etude in A minor. Op. 10, No. 2.
**Liszt**, 12th Rhapsody.

MISS JEANNETTE DURNO

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# Things Here And There

## LEIPZIC NOTES.

The months of June, July, August and September are, for the musical critic, as far as his reporting is concerned, perhaps those in which absolutely the least amount of "copy" is to be had. Of concerts there are none, except the few given in fashionable watering-places by lesser artists; of opera nothing important, and, on the whole, the world might almost think that the musical portion of its population was having a long siesta. All the important subjects which fill other papers to overflowing are out of his territory excepting—Dreyfus! which has even now assumed an interest for musicians, for has not Grieg refused to conduct a series of concerts in Paris because, as he writes, he feels it impossible to enter into a nearer relation with the French after the absolutely unjustifiable verdict of the court-martial of Rennes! And so poor France must see that even the musician is not so taken up with his Bach and Beethoven but that he can also turn round and in forcible words denounce this insult to justice.

If then these critics, who have the whole musical world before them, find it difficult to fill their columns, how much harder must my work be who am restricted to one place?—and that place Leipzic in the summer!

Well, now that the vacation is past, things are getting to look more "ship-shape" here, to quote a sailor's expression. The columns of the paper are commencing to be filled with concerts of all sorts and sizes and for all sorts and conditions of men, and one feels the concert fever returning again, which latter consists of a great desire (and in some developed cases almost an actual attempt) to try and be in three places at once and hear what is going on in each. Even some phlegmatic students, whom nothing can bring out of their repose and who are looked upon as being impervious to violent attacks of this malady, are somewhat embarrassed when, as it once happened in 1897, Weingartner from Berlin was here and at exactly the same time Lamoureux from Paris.

In addition to this there comes the influx of new music-students from every quarter of the globe, and as one sees new faces everywhere; barbers look aghast at the long-haired disciples of the divine art and mechanically feel for their scissors; houses, which for the past month or two have been freely placarded with "Garcon Logis" cards are assuming a normal appearance and from within the masses of

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bricks and mortar, which run into and overtop each other, come sounds of many a suffering instrument, which in most cases is doomed to suffer till its quondam occupant has delivered him or herself of the "Moonlight Sonata" or Chopin's "E flat Nocturne" which have been "studied" to play to their future master. Walking through the streets one now and then catches glimpses of new students sitting at the piano and working diligently away, but without producing a tone, from which one can infer that they are being inaugurated into the first mysteries of the Teichmueller method, and looking about where one will there is a something in the air which betokens that the reign of the musician has commenced again and taken possession of the town.

This year, however, will be noticeable to the older theater-goers by the absence of Herr Capellmeister Panzner, the conductor of the New Theater, who left Leipzic to take up the baton at the Bremen Philharmonic Concerts, after conducting as a last example of his ability a brilliant performance of the "King." His successor, Herr Capellmeister Gorter, from Carlsruhe, has studied under Mottl, and naturally brings with him a reputation as a Wagnerite. Frl. Adrienne Osborne, an American lady, who has been engaged here for some years and has made herself celebrated as "Carmen" and who as Hansel in "Hansel and Gretel" was delightful, and in general was looked upon as being almost indispensable, must, unfortunately, on account of bad health, leave the stage. This is a big loss for the town, for not only did Frl. Osborne make herself "beliebt" on the stage, but as a singer in the various sacred concerts in the churches here and in society was much admired and respected.

Among other faces one misses (and here one is constantly missing people) is that of the genial young artist, Herr Marcian Thallberg, a pupil of Herr Weidenbach of the Conservatorium here, who, like many of the latter's best pupils, have helped to spread their master's reputation by going abroad. He has accepted a good position in a musical college near Manchester, England.

Leipzic, to which, I think, the phrase, "Ships that pass in the night," etc., may with great justice be applied as regards to the faces, friends and acquaintances one gets to know, will, I am sure, find an exception in Herr Thalberg, for this young artist is not one of those one hears of for a time and then after a while is forgotten and lost sight of, but one whom one will always see again and again in the musical world.

On opening the pages of the paper today a familiar advertisement struck my eye and immediately arrested my attention, viz.: that of the first and second Gewandhaus concerts under Nikisch, and splendid programmes they are. In the first concert d'Albert plays the Brahm's Concerto and three smaller pieces, and there is Schumann's 4th Symphony, overture to d'Albert's opera "Vie Abreise," and Beethoven's overture. "Egmont" In the second there is Goldmark's "Prometheus" overture, Joachim's concerto in Hungarian style, played by Herr

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Prof. Hugo Becker, from Frankfort, Mozart's overture to "Figaro's Hochzeit," and Brahms' 2nd Symphony.

A few of the other things this winter are the ten Philharmonic concerts, with a magnificent repertory, in which every seat has been subscribed for in an unparalleled short space of time; four Bach Verein concerts, where the "Christmas Oratorio" will be given as a start; Schumann's "Paradise and the Peri," to be performed by the Leipziger Singacademic; the four concerts of the Kiedel Verein, including Handel's "Israel in Egypt," Enrico Bossi's "Song of Solomon," and portions of Liszt's "Christus," which they performed in its entirety twice last year; then the Sunday concerts of the Winderstein Orchestra, though of a second-rate class, do work by means of their half classical programmes which is not to be underrated.

In addition to this come the countless recitals on almost every instrument from a jew's harp to an organ. On October 6th, Eyvind Alnas, a young Norwegian composer of 25 years and a previous pupil of the Conservatorium, gives a concert of quite ambitious compositions: e. g., Symphony in C minor, Variations on original theme for orchestra and songs and piano pieces. On the 10th Eugen Holliday, a particular protege of Rubinstein, gives a pianoforte recital, and on the 7th Siloti plays a capital programme. On October 2d Weingartner's three-act opera, "Genesius," is to be performed for the first time here under the composer's baton, and will, on account of its extreme modern tendency, attract a lot of attention no doubt.

In pianistic circles some of the pupils of Tsichmueller are going to do good things and are doing so. Herr Bruno Hinze, the young artist who made such a brilliant "Prufung" this year at the Conservatorium with Saint-Saens' G minor Concerto, has been playing it and other programmes up in Danzig and making a tour of the north this last week or two, finding everywhere great appreciation and splendid criticisms. On November 14th he plays an interesting programme in Leipzic including the Paganini-Brahms Variations, G minor Ballade of Chopin and several other of his pieces, five pieces of Sinding and a Strauss-Tausig waltz. He also plays, in the course of the next few weeks, the Tschaikowsky B flat minor Concerto in the Abendunterhaltung in the Conservatorium, and what will be very interesting, for the Teichmueller coterie plays this work a couple of days after a colleague of his—a most brilliant technical virtuoso—Herr Paul Stove. Senor Alberto Villasenor, from Mexico, who recently brought the public into a great state of enthusiasm at the Reinecke Fest, at the Conservatorium, by his magnificent interpretation of the latter's F sharp minor Concerto, and his wonderful technique and temperament, has been making a little tour in the Harz watering places with Herr Carl Henke, first violin; Herr Haupmann, second; Herr Lange, viola, and an American, Mr. Knapp, 'cellist. At Stollberg he got an ovation for his playing and quite extravagant criticisms. Frl. Margerethe Schmidt plays the Liszt E flat major Concerto at the Coethen orchestral subscription concerts. This is the

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place where Bach had his first position as conductor, which reminds me that a monument is soon to be erected before the Johanniskirche here, in which church his skeleton was found some years ago during renovation work. It is time that a more fitting one should take the place of that which Mendelssohn erected out of his private means before the Thomas Church, as a sign of reverence to the Altmeister Bach.

At Gera Frl. Gertrude Kellner, another of the pupils, plays the Beethoven G major Concerto and solo pieces of Liszt, etc., and at Muhlhausen gives an interesting concert. Then Miss Romaine Curry, a young Canadian lady of extraordinary gifts, who has also studied with Siloti, plays the Grieg Concerto, Miss Maud Allwright the Mendelssohn G minor Concerto, Mr. Lovette Weber's F minor Concertstueck, and among the quite young pupils comes Miss Connie Usher, fourteen years old, with Beethoven's B flat major Concerto and pieces of Moszkowski and Leschetizky, and George Zschneck will play the C minor Concerto of Mozart.

Meeting Mr. Harry Field of Toronto recently, he tells me he is going to give another concert soon here, and among other things will play the Sonata Eroica of Mr. Campbell-Tipton, an American composer of whom his land has reason to be proud and who has also recently left for his fatherland, where I hope he will meet with the recognition which was meted to him here, and find a public which will try to comprehend his high musical ideals and pay him the honor due to an American composer of more than ordinary ability.

At present the town, and particularly the musical section of it, is quite excited over the Krause-Rosenthal contretemps and it is the subject of general conversation. Herr Prof. Krause made certain allegations against Rosenthal in a local paper, of which he is musical critic, accusing him of breaking his word of honor by not keeping a promise said to have been made of playing in the Liszt Verein here. The tone of the allegation reflected strongly on Rosenthal being a Jew and resulted in quite an annihilating answer from Rosenthal through the columns of the Leipziger Tageblatt. Rosenthal showed that even if he had broken his word to the committee of the Liszt Verein (society, association) to make his first re-appearance in Europe at one of their concerts, which Krause alleges and (which, however, appears not to have been the case), it would have been impossible to do so, for to his great surprise, he had recently read in a number of the "Musikalishes Wochenblatt" that a Liszt Verein did not exist and if that was so any promises, even if they had been made, would, in the case, become invalid and worthless. He then went on to show that the Liszt Verein was simply Herr Prof. Krause himself, and said that now he could understand what had not been clear to him in the matter before, namely, the reason why he and several friends who had become members of this society about twelve years ago, and had sent their contributions, had never heard of any committee-meetings, general meetings, or accounts, etc.

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The answer to this from Krause was very weak and he contented himself by contending that Rosenthal by his action had "tun a goot pizness"—again a reflection on Rosenthal's nationality—and recounting what work the "Verein" had done. A couple of days later he also wrote saying that on account of the frequent attacks on his person and the intrigues against him, the ten Liszt-Verein concerts, which had been offered for subscription for two days, would be withdrawn and that this year none would take place. He also stated that the reasons for this action would presently appear in a pamphlet. Everybody, of course, in the meantime is awaiting its appearance, for there is much to be cleared up.

In any case whoever is right or wrong, for a critic to make cheap jokes about an artist's religion is a thing which will, I am sure, only appeal to the uneducated and produce the contempt of all honest, healthy-minded individuals. So much one can say about the matter without waiting for any further particulars. In my next, as the matter is one of general and universal importance, I will recur to this again and state how matters have proceeded.

Leipzig. A. J. VERNON SPENCER.

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## THE SEASON BEGINS IN BERLIN.

After an uneventful but interesting voyage of two weeks we are at last in Berlin and well located in the Korner strasse, next door to the house Mark Twain and his family occupied during their last visit here.

Our first duty was to buy a "Berliner Tageblatt" containing announcements of the theaters, of "Bulow Marie," who still keeps a news stand at the Potsdamer Brucke. Bulow always bought his papers of her, and not only that, but often talked over and criticised concerts with her, and so Marie became famous, and is now well known as "Bulow Marie."

As it may be of interest, I enclose the following clipping from the Tageblatt, which gives plans of the operas at the Royal Opera House for two weeks beginning September 3d:

"Don Juan," "Der Evangelimann," "Carmen," "Der Maurer," "Der Barber von Sevilla," "Lohengrin," "Don Juan," "Mignon," "The Merry Wives of Windsor," "Troubadour," "Hansel und Greten," "Cavalleria Rusticana," "Der Verkauffe Braute," "Der Maskenball."

Of the above operas I attended "Der Evangelimann," "The Mason," "Lohengrin," "The Merry Wives of Windsor" and "Hansel and Gretel."

"The Mason," by Auber, opened the present season of 1899-1900. It was selected by the Emperor as the opening opera, and the posters particularly announced that his highness and suite would attend. Also that only ladies and gentlemen in evening dress would be allowed in parquette and the first balcony.

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The house was packed, and the following week, when the same opera was again given with Shumann-Heink as "guest," the house was again sold out. Madam Heink took the part of Frau Bertrand, the jealous busybody, and, of course, was excellent. It is not a role in which she could display her great dramatic talent and all musicians were eagerly looking forward to her Ortrud in "Lohengrin," but unfortunately Madam Heink was taken ill. She appeared in one other opera, "The Evangelimann," by Kienzl. This work was written twenty years ago and at that time brought out at Leipzig, but proved a failure. A few years later it was again given a trial, but failed again. Recently the royal opera of Berlin took it up and gave it with such success that it is now in the repertoire of all the first-class German opera houses.

Kienzl is a master of instrumentation. The bowling alley scene is an example of his wonderful technique, and were it not that he often becomes too sentimental, his opera would undoubtedly take a high rank.

Another most charming work is Humperdink's celebrated fairy opera, "Hansel and Gretel." The plot is taken from the well-known German legend. The music was originally written for piano and the whole performed by children, but it was so well liked that Humperdink's friends induced him to make an opera of it. Many of the melodies are German folk songs, but are often enveloped in such intricate counterpoint that it is difficult to distinguish them. One of the Berlin critics most aptly wrote: "It is like shooting cannons at sparrows." However one can hardly imagine anything more charming than this fairy opera and it is no wonder that it proves such a favorite.

Next Friday night the royal opera will give "Die Verkaufte Braut," by Smetana, which was written about forty years ago and only at this late date sees the light of day. On the same night the Theater des Westens gives an opera entitled "A Trip to China," by Bazin, which will be revived after a long rest. Bazin was the successor of A. Thomas at the Paris Conservatory, and died about twenty years ago. "A Trip to China" is the best of nine operas that he wrote.

Among other novelties there will be a week of Russian opera by a Russian company. It will undoubtedly prove very interesting, though the Russian music fad is dying out in Germany.

The Royal Orchestra concerts under Weingartner begin September 29th. Nikisch follows the 9th of October with the first of his Philharmonic subscription concerts, with Teresa Carreno as soloist.

The Joachim Quartet is October 29th, and probably by the first of November there will be such a bewildering array of concerts and operas that it will be a difficult matter for the music student to make the proper choice.

Mascagni will give a concert at the Philharmonie on November 9th with an orchestra of ninety men from Milan.

October 1st an Italian opera company under the impresario,

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Virgilio, and with Signorina Darcle as prima donna,was playing at Kroll's Theater.

A few of the novelties that the Royal Opera Company will present the first half of the season are: "Samson and Delilah," Saint-Saens; "Kain," by E. d'Albert; "Ratbold," by Becker, and "Der Barenhauter," by Wagner's son, Siegfried Wagner.

The Philharmonie Chorus, Siegfried Ochs director, begins its abonnements concerts October 31st with the B minor Mass by Bach. This chorus has the reputation of being the finest in Germany.

Conrad Ansorge will give three piano recitals here during the winter.

November 6th Professor Germsheim gives the Schumann Faust-Music with the Sterns Chorus. ERNEST LACHMUND.

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## THE ROYAL ACADEMY.

Lambertville, N. J., September 22, 1899.

My Dear Mr. Mathews:

My delight was very great tonight on opening September MUSIC to find Sir A. C. MacKenzie's portrait, and then farther on the incident of setting Hay's poems to music, and the article on the Royal Academy.

It will be ten years in November since I appeared before Dr. (as he was then) MacKenzie for a private examination previous to becoming enrolled a student at the Academy. He was kind then, and to my surprise remembered me subsequently when he met me anywhere in that rambling interior aptly styled by Miss Jones a "Chinese puzzle." I experienced his kindness more than once afterward, especially when he bade me use his name in writing to Dr. (now also Sir) G. C. Martin, organist of St. Paul's, for tickets admitting my mother and myself to the reserved portion of the cathedral on the occasion of the rendering of Bach's St. Matthew Passion Music—the favor of reserved seat tickets removing the necessity of going by 4 p. m. to hear a performance that would commence at 7.

Mr. Banister was one of my teachers, and I can testify to the thoroughness of the instruction given there in every department. I studied harmony and counterpoint later with Mr. Davenport, and prize the recollection of an especial compliment given me by him with regard to my work.

I endeavored to obtain a photograph of Dr. MacKenzie before leaving London, but no good ones were to be had, so I shall prize this portrait very highly. Yours truly,

CLARA KOONS.

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## JOHANN STRAUSS.

In the midst of creative activity, in earnest work on the ballet "Aschenbrodel," designed for the Vienna court opera, the pen dropped from the hand of Johann Strauss. Although suffering for

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some time with asthmatic troubles he was seriously ill for only a few days. An inflammation of the lungs brought his life to an end on June 3d. Born October 25, 1825, Strauss was seventy-four years old this year. In a suburb of Vienna, St. Ulrich's quarter, was his cradle; as the eldest of the three sons of Johann Strauss, Sr., he was expected to follow the will of his father and, like his brothers, choose the calling of merchant or government official. His father would not even hear of a musical career. Johann's plans were early made to educate himself thoroughly, but were only carried out after the separation of his parents in 1843, when his mother was given full charge of the sons. In the same year was written his first waltz, greeted by Johann's father with the following drastic words: "That fellow, Johann, will even now write waltzes when he hasn't an idea in his head, and I, who am the first in my profession, have terrible trouble to bring out anything new." But the fellow, Johann, who was compelled to support himself, increased the sorrows of his father by organizing a band of his own and gave concerts at Dommayer, in Hietzing, which were a great success. His first waltzes, "Die Gunstwerber," made a great hit, triumph followed triumph, which soon established the reputation of the young Strauss. After the death of his father (1849) he took the direction of his band, too. Some years later he was called to be the musical director of the court balls. Extended concert tours led him then, with his orchestra, to St. Petersburg, where during the summers for many years he led the Pawlowsk concerts, going as far as Paris, England and America. In Vienna itself he appeared very seldom with his band, usually only when he had new compositions to bring out, which occasions were always music festivals for the city. In 1867 he directed for the last time the concerts of his orchestra in Vienna. It was the same year that his most famous waltzes, "On the Beautiful Blue Danube," a sort of failure on their first presentation—probably because of the foolish words—found their unexampled popularity in Paris. At the beginning of 1870 Johann Strauss made a change which was an important one for his future activities. Roused by the success of Offenbach in Vienna, and encouraged by Offenbach himself, he turned to the operetta; theatrical managers urged him to make the attempt. "Just try it; you can probably do it even better than Offenbach," said Treuman and Steiner often to him. "Try it, go it, and make it," was said on every side. And he tried it, went it, and made the goal in his first operetta, which, under the title "Indigo," was presented February 10, 1871, at a Vienna theater with great success for the music, but with less luck for the libretto. Then, in 1873, followed "Carnival in Rome," and a year after the great hit "Die Fledermaus," his masterwork, in text as well as in music the best German operetta that we have. Among the following twelve operettas which appeared at intervals of one and two years, "The Queen's Lace Handkerchief" (1880), "The Merry War" (1881), and especially "The Gypsy Baron" (1885), were accompanied by lasting success. "The Ranger," too, one of his last operettas, won

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continued applause because of its graceful, singable and well-written music. And how much musical beauty and worth his earlier operettas, "Cagliostro in Vienna," "Blindekuh," "A Night in Venice" and others contain, which would receive notice today if the text were only a little more enjoyable. In opera Strauss made only one attempt. He composed the "Ritter Pazman" (which was given for the first time January 1, 1892), for the court opera house at Vienna. It disappeared after a little time, and was not able to gain a foothold on any other stage. Brilliant ballet music is the only thing that could have saved this comic opera whose libretto was so stilted that it did not suit Strauss at all, and fitted it for the concert orchestra. All the objections would certainly have been removed, with the addition of a veritable ballet, as he now composed for the Vienna court opera. Unfortunately he did not even complete it. Only the first act is finished; the rest must be finished as Scizzen by other hands. Strauss composed everywhere, and quickly, for there were always unexpected demands on his creative faculty. On the train, during his trips from one concert to another, on the homeward ride from some noisy festival—everywhere, and at any time, the unwearied one composed. A fine showy waltz, the "Accelerationen," he threw off in the early dawn after a ball, upon a menu card, and it was given at the Teckniker balle that very evening. The waltz "Nur fur Natur" from the "Merry War" was written during a walk, on the edge of a hundred gulden note. Margins of newspapers, cuffs, menu cards, served as music paper, the pleasure ride or the meeting place of companions as places for composition. He was an enthusiastic taroc player (taroc is a game of cards) and he spent many hours at this game. One continually met him with a long meerschaum pipe in which was placed a glowing cigar, for he was an incessant smoker, and his cigars were mostly the cheapest quality. Strauss spoke of age unwillingly and preferred to avoid touching on this theme. Being in a company at one time in which the age of a certain artist was asked, a lady knowing this peculiarity of the master, answered "He is still a young man—only sixty-five." He was much disturbed on his last (seventy-third) birthday, upon seeing the newspaper. "Some one has done a terrible thing to me," he said to a well-wisher on that occasion. "When I awoke this morning and took up the newspaper I read that I was seventy-three years old. That gave me a shock ('Renner'), for when one does not think all the year of how old he is, and then to have it so impressed upon him!" Fame and success had not spoiled the natural outspoken man in Strauss. He knew how to enjoy life, but remained ever the modest, highly sympathetic, lovable companion in everyday life. He received all his well-won distinctions thankfully. His last great pleasure, only fourteen days before his death, was to conduct the court orchestra in a production of the overture to the "Fledermaus," at a charitable exhibition. With a beaming face he related at home the ovation he had received, and how proud it had made him when Director Mahler had given him the thanks of the

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corporation in their presence. The overture also met with storms of applause; it was the last time Strauss appeared before his Viennese—a final farewell.

On the very day on which Strauss was accustomed to make his yearly visit to Ischl they prepared him for his eternal rest. A temporary grave on the Centralfriedhof received the mortal frame of the master.

Later he will be laid in a more fitting tomb beside Johannes Brahms, whose intimate friend he was in life.

(Translated from the German in the "Signale" by Charlotte Teller.)

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## MME. MARCHESI WRITES.

Wiesbaden, August 10, 1899.

After enduring tropical heat which really was brain softening to the whole of mankind we greet today the longed-for rainy day. It soothes the tired nerves and gives to thirsty, sunburned nature new freshness and life.

You have already heard that I held my yearly public examination in the "Salon Erard," at Paris, and though I say it myself, it passed off very well on June 3d.

Then on the 6th of July we went to Brussels, where I have been for years a member of the women's "Jury du Chant," at the Royal Conservatory. The examinations were particularly brilliant this year and reflected new glory on the two singing teachers, Mme Cornelis-Servais and Mdlle. Warnots. Pity it is that the latter inclines more to the modern Wagnerian method than to the "Bel canto."

You have no idea how many young women come to me in Paris to get advice in reference to their weary, often ruined, voices. Many can be saved by careful handling, others are totally lost to art. There are many tears to be dried. This examination, too, gives me an opportunity to see the distorted and foolish methods of the modern singing teacher. Pity, too, that the new school of young composers for the female voice have no idea of the limitations of the vocal organ and by the difficulties to be overcome, and so hasten its ruin.

I closed my school on the 15th of July, and a day later sat on the banks of the Rhine at Cologne and thought of the time when I taught in a gloomy, rickety old conservatory there. It is thirty-one years since I left the holy city on the Rhine to follow the second call that had come to me from Vienna, and where a short time after my arrival a great and beautiful conservatory was dedicated. In the provincial, fortress-bound, contracted town that Cologne then was, life was truly devoid of inspiration; without Ferdinand Hiller, a great man and inspired musician (at that time director of the conservatories there), I could not have endured it.

Cologne has today become almost a great city; whether life there

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is richer and more interesting, and men more poetical and progressive, c'est la question!

The Rhine trip from Cologne to Mayence always awakens new raptures. In the railway carriages we found many new comforts of which people in many lands have no conception. We laughed heartily when we read the notice in the "cabinet de toilette": "In this wash room is a machine, where for ten pfennige in the slot one can have towels, soap and so forth." And on a door in the Frankfort station we read, "Wash room free for poor people." This benevolent improvement is worthy of imitation. During my stay in this town I endeavored to acquire a knowledge of "Neu Deutsch," but my head is too thick! Notices in railway stations read now: "Bahnsteigkarten," "Buergersteig," "verpflichtet," "Auskunftei," "Bucherei," instead of the French words formerly used. It will be very difficult for many Germans who have absorbed French words into their vocabulary to make the change. Fortunately the menu cards (they call them "Speisefolge" today) were free from this change.

It was too hot for me to visit the Frankfort Opera, I regret to say. Experienced musicians hold that it did not come up to the Wiesbaden Opera, and that its glory has departed since the death of its distinguished conductor, Otto Dessoff. I did not miss the opportunity, however, of going to the modest room under the Historical-Musical Museum to wish success to my young friend, Fr. Nicolas Manskopf, who has just received from France the honorable distinction of the title of "Officier d'Academie." Among the great number of musical writings, and in the publications of Harmony, are to be found musical monographs of Joseph Haydn, Carl Maria von Weber, Saint-Saens, Lortzing, and so on. Frankfort may well be proud of her private museum. Eisenach has possessed for some time her Richard Wagner Museum; Weimar has Liszt Museum; Leipsic the musical museum of Paul de Witt, and the important Peters Musical Library; Bonn on the Rhine her Beethoven Haus; Vienna her Haydn Museum; Salzburg her Mozarteum; but Frankfort has in a much shorter time than the above-mentioned cities attracted to herself a very considerable home and foreign collection. Of the richness of this most exhaustive collection, embracing over ten thousand numbers, I saw but a part and can not therefore give a comprehensive account. What a quantity of treasures are contained therein! I saw a MS. of Franz Tunders (born 1614, died 1667), one of the greatest organ players of his time, and of his father-in-law, Dietrich Buxtehude (1639-1701), to whom Joh. Seb. Bach traveled on foot from Arnstadt to Lubeck to hear him and learn of him.

Also George Phillip Telemann, the contemporary of J. S. Bach and the honored capelmeister of the Barfussler and Katherinenkirche at Frankfort. Also documents and writings of George Friedrich Handel and his family. And there were countless priceless relics of Beethoven; an oil painting of Albrechtberger's, the teacher of the

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great tone hero; also MSS. of Weber, Spohr, Peter Cornelius, Robert Schumann, Richard Wagner, and many more.

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We went from Frankfort to Wiesbaden, where my husband had to take the cure. I had not visited this beautiful spot for many years and was astonished at the remarkable development of the city and vicinity. We stayed at the newly built Hotel Kaiszerhof, where there is every conceivable comfort.

From our balcony we have a ravishing view of the hills which surround Wiesbaden and of the chain of Taunus Mountains. There is at present no other entertainment than the pump-room, which we, however, do not visit. One has leisure enough to count the children of men who go hobbling by mornings and evenings, for the concert hall and the theater are for the time closed. Last year one of my pupils, Miss Mary Home, sang at the opera here with great success. For the coming season the mezzo-soprano, Gisella Staudigl-Hoppmeyer, is engaged; she is as well known in Germany as in America. She was one of my pupils, trained at the Vienna Conservatory. Only once have I heard singing here. The Baroness von Steibnitz, one of my favorite Paris pupils (concert-singer), accompanied by her father, Herr L. Schlesinger, sang for me some new songs of his with her pretty sweet voice. My daughter, Blanche Marchesi, is at present in Carlsbad to recuperate after her very successful, though tiring, winter concert tour in America and her equally wearying summer season in London. At the beginning of September she goes back to England, where numerous engagements await her and where she will take part with other soloists at the Halle and Hans Richter Concerts.

You have probably read that Patti spent some time at the Cure at Homburg. The critics and the gossipy old women have been rather hard on her—they don't like the latest color of her hair! But do not countless girls and women dye their hair? They find her too "elegant"—pure envy on the part of those who cannot buy beautiful Paris toilettes. They criticise her third marriage with a tall, strong young man—despair of the old maids, who to-day still sigh for their first one. They count her years because she has not yet given up public appearance—sharp reproach of younger artists who through screaming have, after the career of a few years, lost their voices. For years Patti has enraptured the whole world by the beauty of her voice, and now one ought to remember her wonderful performances instead of sharply criticising her.

My former pupil and friend, Nellie Melba, is taking a rest in her villa on the Thames; she has gathered several of her friends with her. I would have gladly accepted her invitation had not duty called me to Paris, where I open my school, as I always do, on the first of September. Melba has given up her engagements for this year in America and will undertake a tour through Germany, Austria and Russia. According to letters from Melbourne, they are thinking of

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erecting a monument to their so-called Australian nightingale. Fifty years ago March of this year it was that I gave a farewell concert after finishing my studies with Garcia; and as the beginning of my artistic career we went to London. I would gladly have celebrated my fiftieth year's jubilee if I had not been sick. I will hold the celebration in October, as it was on October 26, 1849, that, coming from London, I gave a concert in my native town, Frankfort, A. M., in order—as I say in my little book, entitled "Aus Meinem Leben"—to bear witness of my talent before friends and relatives, cousins and aunts.

Now, my dear friend, I have talked long enough, and my pen nearly falls from my hand. Farewell. As always, your old friend,

MATHILDE MARCHESI.

(From the German in the Leipsic Signale, by Charlotte Teller.)

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## SYMPHONY CONCERTS.

The Indianapolis Symphony Orchestra, Karl Schneider conductor, Hugh McGibeny, concertmaster, begins its season November 3, with the following programme:

Symphony in C minor, Op. 5.....Niels W. Gade
Moderato con moto, Allegro energico.
Scherzo.
Andantino grazioso.
Finale, Molto allegro.
Overture to "Ronslane et Ludmilla".....M. J. Glinka
Aria, "Joan of Arc".....Tschaikowsky
Katherine Bloodgood.
Allegro from the Concerte pour Violon.....Paganini
Hugh MçGibeny.
Songs (Katherine Bloodgood)—
Kamarinskaja .....M. J. Glinka
Scenes de Ballet, op. 52, N. 3.....A. Glazounow

Three concerts have thus far been arranged for, the second on February 6th, when the principal works will be a Schumann Symphony and a Tschaikowsky suite. Frances Saville, soprano, has been engaged as soloist for this concert.

At the third concert, March 19, Elsa Ruegger will be heard, the features of the orchestra's work for that concert not having been yet quite determined.

The orchestra numbers sixty players.

R. B. M'KEE, Manager.

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## FACULTY CONCERT OF THE CHICAGO MUSICAL COLLEGE.

A faculty concert composed of original compositions by the musicians themselves is an event of such interest as to be worthy of special mention, and the writer regrets not having heard of it. Such

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a one took place in Recital Hall of the Chicago Musical College, October 7, 1899, with a programme which opened with a Fantasie Sonata by Dr. Louis Falk. This was followed by the "Rough-Rider" Song by Mr. Arthur Buzzi-Peccia, and this by two piano pieces and two violin pieces, all by Mr. Felix Borowski. There were also two songs by Mr. Louis Campbell-Tipton, the former Leipsic correspondent of MUSIC, who is now teaching composition in the Musical College, and the whole concluded with a "Torchlight March," composed by Dr. Louis Falk. As was remarked of old, "By their works ye shall know them." M.

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## MR. LUCCHESI CORRECTS.

To the Editor: As I see that you have kindly quoted my observations about Andante and Andantino, in your last interesting issue of MUSIC, I take the liberty to send you another paragraph I wrote in the "Wasp" about Dr. Hanchett's terminology. By the way, supposing you will make an allusion also to my further comments of the doctor's terminology, solicited by a Chicago gentleman, please correct the error that I write in the "Town Talk." I am the critic of the "Wasp" for the last five years, and I never had any connection with the "Town Talk."

With kindest regards, believe, dear sir, sincerely yours,

RICHARD A. LUCCHESI.

(From the Wasp.)

A correspondent from Chicago writes to me wondering why I did not take to task all the article on "terminology," by Dr. Hanchett, which appeared in the last number of MUSIC, but limited by criticism to the andante and andantino. To speak plainly, want of space limited my criticism. Today I shall endeavor to open entirely the Pandora box of these terminologic curios. I will remark also that the observation made by the Doctor concerning Lo stesso movimento, his "atrocious attack on the truly inoffensive little slur mark (legato mark), his unwarranted and inexplicable proposal to substitute the term Mozarta for that of Sonata, manufactured on a very narrow historical soil, shows only an "atrocious" conception of musical terminology. None of the Doctor's three suppositions concerning Lo stesso movimento is correct. It merely means that when a composer wishes to alter the rhythm of the piece in construction without changing its speed—for instance, from 2-4 to 6-8—he will simply add the expression Lo stesso movimento, which means follow the same movement as before. Surely there is no "mire of ambiguity" about this. The Doctor goes on making much ado about common time. It is such a common expression, so well known by all the schoolgirls, that it seems waste of time to enter into further discussion. If the Doctor would converse with some violinists before suppressing the "atrocious slur," he would surely modify his atrocious ideas about it. If, before giving himself the amusement of "coining a new term" to

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substitute for the word Sonata, he would refresh his menory by reading over a good treatise on musical history, he would probably be scared out of the queer job by the sarcastic grimaces of Biber, Corelli, Kuhman, Bach, Mattheson, Scarlatti, Durante, Leo, Martini, Haydn, Mozart, Clementi and Beethoven.

RICHARD A. LUCCHESI.

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## MUSIC IN PITTSBURG.

The engagement of the Damrosch orchestra at the Pittsburg city fair closed October 14th, the interest awakened having been not altogether as great as was expected. Two kinds of concerts have been given: One early in the day, of popular selections; the other at 4 in the afternoon, of more solid selections. It is gratifying to note that the latter have been much better attended, and, in my opinion, much better played, and so more worthy of attention. The playing generally has not been up to the standard of first-class work; but for this perhaps we might lay a part of the blame upon the situation. Fancy playing a fine selection before an audience which is continually upon the move, walking about, talking, and doing everything but paying attention to the music. No wonder that the musicians got careless, and that even Mr. Damrosch failed to care whether he secured fine results or not. On the whole I found the ensemble of the orchestra good, and there are some good solo players among the men. As for the interpretations, they semed to me over-sentimental and at the same time wanting in refinement of detail.

One of our most popular musical advantages here is the organ playing of the celebrated English master, Mr. Frederick Archer. This gentleman is paid a salary to play two free organ concerts every week upon the large organ in Carnegie hall. The programmes are varied, and it must be a great labor to keep up so important and taxing a repertory. The following, for instance, is the list of the last concert I happened to hear before the present writing:

Introduction and fugue in E (new), E. Bernard.
Reverie Religieuse, on a theme by A. Adam, W. T. Best.
"Elegy" (new), E. H. Lemare.
"Entree Pontificale" (new), E. Bossi.
"Festive March," H. Smart.
Fantasia from "Massaniello," Archer.
"Album Leaf" (new), H. Schloltz.
"Reve d'Amour" (new), N. Van Westerhout.
"Caprice Boheme," Rubinstein.
Overture to "La Cenerentolo," Rossini.

Throughout this program the playing was very pleasing and sure of touch. What I liked perhaps best of all was the rhythmic precision, a quality which, although belonging to the very life of music, is too often wanting in organ playing. In the fugue, at the beginning, he was not so successful as in all the other pieces.

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These concerts are very largely attended, and, if one may judge from the applause, are much liked. The audience has some of the well-known peculiarities of popular audiences surrounding their favorite. Certain selections they clamor for over and over again, and Mr. Archer, after coming back and bowing a discreet number of times, is forced to respond—which he does graciously. In appearance he is a magnificent specimen of the typical English gentleman—tall, slightly stooping, and of commanding presence. He is certainly a master in his department, and there are few to deny it.

In the more popular numbers of this programme there were some beautiful effects. Particularly in the "Dream of Love" by Lemare, and in the caprice, in the light and shade of which one thought of all sorts of sunset afterglows in summer. The bill of the concert contains short analyses of the principal pieces, which added much to the value of the concert to students.

The symphony concerts have not yet begun. Mr. Herbert has been at work all summer on two new operas, which will be brought out in New York, at two different houses, at about the same time. I had the pleasure of an introduction to Mrs. Victor Herbert a day or two ago. Mrs. Herbert is herself a singer, a German, with all the simplicity and seriousness that this implies. As you probably know, she was formerly a singer in German grand opera.

"Yes, indeed," she said, "it takes a long time to develop a voice—three or four years, and sometimes more, according to whether the voice comes naturally forward. But the only way to do it is to stick to the voice building until you have mastered it. Then artistic singing must take its turn, and if one is naturally musical one can learn to sing well in a short time—in a year or two. Then a singer is well armed and prepared for the voice battle."

The pet of the Herbert household is a little Miss Herbert, who is now about eight years of age, and very musical. She sings and acts all her father's operas, and it is told of her that upon one occasion, when turning over the music of the score of the "Serenade," she got by mistake the "Valkyrie" instead. "Oh, dear," said she; "there is that horrid 'Valkyrie' that Mr. Wagner wrote.

Your Detroit friend, Mr. John Dennis Mehan, is being received here with great distinction. You know he is the head of the vocal department of the Pittsburg conservatory. His time is well filled, and so many professional singers have been coming to him this summer that the musical public is quite ready here to receive him for what he is, a master indeed.

The symphony concerts will begin before my next. F. D.

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## CHICAGO MENDELSSOHN CLUB.

The Chicago Mendelssohn Club, composed of sixty male voices, under the direction of Mr. Harrison Wild, has planned three concerts for the present season, with the following selections:

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PROGRAMME I., NOV. 30.

Soloists: Mme. Josephine Jacoby, Mr. Charles W. Clark.
"Strike, Strike the Lyre," Cooke.
"Winter Wraps His Grimmest Spell," MacDowell.
"Laughing," Abt.
"The Farewell of Hiawatha," Arthur Foote.
Baritone solo, Mr. Clark.
"Annie Laurie," harmonized by Buck.
"Antoinette," Mair.
"Serenade," Shepperd.
"Sailors' Song," Mosenthal.

PROGRAMME II., FEB. 8, 1900.

Soloists: Mr. David Bispham, Mr. Emil Liebling.
Festival overture, choral ending, Reinecke.
"Love and Time," Thorne.
"Rose and Gardner," Thorne.
"Original Compositions for the Club," Goldbeck.
"Columbus," Buck.

PROGRAM III., APRIL 19.

Soloists: Miss Charlotte Maconda, Mr. L. Kramer.
"Martial Hymn," Gomez.
"The Cossack," Moniuszko.
"Dreaming," Gilchrist.
"From the Sea," MacDowell.
"Carnival," Saint-Saens.
"Only a Kiss," Brueschweiler.
"A Tailor Once A-Wooing Went," Reinecke.
"The Hoarse Singers," Genee.
"Love's Bliss," Dregert.
"The Grave in the Busento," Gernsheim.

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## THE BACH SINGERS OF NEW YORK.

The prospectus has been received of a new society, to be called "The Bach Singers of New York," devoted to the study of Bach, composed of twenty or more professional solo singers and such instrumentalists as may be needed by the works taken up for study. The financial backing is sought for in subscriptions of $50 each per year; and the musical director will be Mr. Theodore Bjorksten, who is a devoted Bach student. The immediate incitation to the present organization seems to have been a concert by a chorus of young singers, under Mr. Bjorksten's direction, which gave some examples of this form of high art, concerning which the great majority of musicians, no less than laymen, are practically ignorant. Among the leaders of this highly commendable enterprise are several society people and some of the musical critics; the secretary of the society is Mr. C. B.

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Chilton, editor of the Aeolian Quarterly, and practically musical editor of the Aeolian adaptations. A society of this kind ought to exist in every considerable American city.

Concerning the importance of this enterprise upon the artistic side, the prospectus has the following:

"In spite of this profuse admiration from musicians, Bach is the least known of great composers. This can only be accounted for by the fact that his works are so little played, the reason being that of all musical works they are the most difficult of execution and interpretation. A summary of them shows a profusion of vocal and instrumental treasures truly unrivaled, the bulk of which are entirely unknown. There are upwards of two hundred sacred cantatas for every Sunday and holy day in the year; a large number of cantatas for special occasions, chiefly dramatic chamber music with song (solo), for weddings, birthdays, funerals, jubilees and festivities of all kinds, viz.: 'The Coffee Cantata,' 'Phoebus and Pan,' 'The Peasant's Cantata,' chorales, masses, mottets, oratorios, passion settings, songs, and a host of instrumental pieces for solo instrument and combinations of instruments in an unparalleled wealth of musical forms. In short, a veritable world of music—'Artistic possessions,' says Parry, 'which are likely to remain the sacred books of musicians who have any real musical sense as long as the present system of music endures.'"

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## THE WORCESTER FESTIVAL.

The Worcester (Mass.) Musical Festival took place Sept. 25-29, under the general conducting of Mr. George W. Chadwick, the composer, assisted by Mr. Franz Kneisel of the Boston Orchestra. The important works given were "The Creation," by Haydn; a cantata, "King of Trojan," by H. W. Parker; the "Lily Nymph," by George W. Chadwick, and the Berlioz "Damnation of Faust." The remaining programmes were miscellaneous in character, by such artists as Mme. Sembrich, Mrs. Bloodgood, soprano, Mr. Evan Williams, Mr. George Hamlin, Gwylin Miles, etc. The programme book contains the words of the choral works and notes on all the instrumental works, together with portraits of the artists. It makes a handsome pamphlet of ninety-eight pages. The festival is said to have been a success financially, and from a musical standpoint the present is generally believed to have surpassed all the former ones of the forty-two years' festivals of this kind that have been established in Worcester.

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# MINOR MENTION.

Sept. 28th a new violinist was introduced to a select audience in University Hall, Chicago—Mr. Herbert Butler, a pupil of Joachim. Among his numbers were the Wieniawski polonaise in E, the Bach chaconne and the violin concerto in B minor by Saint-Saens. In the latter his tone was not so large as sometimes heard, but the chaconne he played remarkably well, showing the thorough schooling he has had. With a few more years he will probably acquire more repose. The pianist of the occasion was Mr. Arne Oldberg, who, in addition to accompanying Mr. Butler in the Grieg sonata in C minor, played also a number of brilliant selections on his own account.

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Among the newcomers in Chicago is Miss Marie Sebache, a very talented young Danish pianist, who has also been a pupil of Leschitizky. Miss Sebache is open for engagements in recitals and concerts. She is an accomplished and intelligent player.

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Among the vocal teachers in New York at present one sees the name of Dudley Buck, Jr. Mr. Buck is a son of the celebrated composer and organist, who, after eight years abroad, has now opened a studio in Carnegie Hall. Mr. Buck's advantages have been five consecutive years of instruction under Vannucinni of Florence, and Randegger and William Shakespeare of London, supplemented by three years' practical experience upon the grand opera, oratorio and concert stage.

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The well-known organist and contributor to MUSIC, Mr. T. Carl Whitmer, has lately taken the position of head of the music department of Stephens College, Columbia, Mo., where he will undoubtedly be heard from later on in a very creditable way.

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Mr. Maurice Aronson gave a lecture recital in Recital Hall in the Auditorium Oct. 17th upon "The Unknown Chopin." His illustrative programme consisted of three of the Studies, the Polonaise in E flat minor, Mazurka in F sharp minor, Berceuse, op. 57, Impromptu in F sharp minor, and Ballade in G minor. In the lecture he gave a running commentary upon the range of Chopin's compositions.

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In connection with Northwestern University at Evanston a concert was given Oct. 12th by Mrs. George A. Coe and Mr. William A. Knapp of the violin department. Together they played the Kreutzer Sonata by Beethoven, and Mr. Knapp played an air by Vieuxtemps, and Mr. Arne Oldberg played a suite of his own for the piano.

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Mr. Emil Liebling played in Kimball Hall, Oct. 14th, a programme mostly composed of familiar selections for the benefit of his younger pupils. Beginning with a prelude by MacDowell; he followed with the sonata op. 39 by Weber, "Caprice" by Mendelssohn, air and variations from the Beethoven Sonata op. 26, the "First Novelette" of Schumann, a nocturne and scherzo by Chopin, "Spring's Approach" by Sinding, and an intermezzo by Richard Strauss. Mr. Liebling has also played several recitals in Milwaukee lately.

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Mr. Henry D. Sleeper, formerly from Madison, Wis., is now organist and choir master in the Union Church at Worcester, Mass. He has a choir of about forty voices and a modern organ. The programmes of the services are models of elegance.

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In the Lewiston Journal of Oct. 14th is found a story purporting to have been told by one of the orchestral musicians of Marcella Sembrich's first appearance in Germany, at the age of not more than sixteen. According to this story, she played first the Chopin Concerto upon the piano, and at the second appearance one of De Beriot's violin concertos, and at the third the brilliant air from "Traviata." The story may be true as told, but in all probability it is not; because, according to the recollections of the present writer, Mme. Sembrich was first educated as a pianist. When she had reached a considerable proficiency her attention was called to the violin (or the order of the two instruments may have been reversed), but the voice was not discovered until still later. She made many appearances, no doubt, in Germany as pianist and violinist, and possibly also as vocalist, but hardly at so early an age as here represented. At the celebrated benefit of Manager Abbey, at the close of the disastrous opera season of 1884, Mme. Sembrich made three appearances in the manner here narrated; her first selection being the Chopin E minor concerto, her second Mendelssohn's violin concerto, and her third Proch's air and variations. At all events, the celebrated prima donna is one of the most gifted musical people now upon the stage.

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Mr. Franklin L. Stead gave an organ recital at Jacksonville, Ill., Oct. 10th, with a programme containing the following selections: Chromatic fantasie in A minor by Thiele, Sonata Pontificale by Lemmens, "Benediction Nuptiale" by Hollins, toccata in G by Duboise, fugue in D major and "Marche Funebre et Chant Seraphique" by Guilmant, "The Question and the Answer" by Wolstenholme, pastorale in G by Wachs, and the march and chorus from "Tannhauser," Wagner-Adams.

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Mr. Glenn Dillard Gunn has lately accepted the position of director of music at the Judson Female Institute at Marion, Ala. This famous old school was founded as long ago as 1839, and for many years

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before the war was one of the foremost educational institutions of the South. In 1864 the editor of MUSIC was at the head of the music department, the number of music pupils reaching well on towards two hundred. The addition of an artist of Mr. Gunn's temperament and qualifications to the musical educational forces of the South is a very important one, and it cannot but be advantageous to the standard of music in that vicinity.

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Miss Ethel A. Stone, Faelten Pianoforte School class of '98, has been engaged as principal teacher of pianoforte for Craggencroft, a prominent ladies' school in Duluth, Minn. She will introduce there the Faelten fundamental training system, in which she has been a successful teacher at her alma mater during the past season.

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Among the many programmes of pupils' recitals reaching this office some very charming ones have come from Miss Carrie Delle Hosmer of Orange, Mass. The most advanced of these only reach the fifth grade, so that in the line of musical importance there is very little to be said of them. It is interesting, however, to note the large number of pupils brought out and the variety of the pieces in which they appear, and, according to accounts received, the very excellent reliability observed in the playing.

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The bronze statue of Beethoven which formerly stood in front of the organ in Boston Music Hall has been removed to the Public Library in Boston. A Boston paper has the following account of the history of this statue:

The famous bronze statue was made by one of America's foremost sculptors, Thomas Crawford, who designed the famous bronze doors in the Capitol at Washington.

Mr. Perkins bought and presented this statue of Beethoven to Music Hall soon after the great organ was put in place, in 1863.

Mr. Perkins was one of the original owners of the Music Hall building.

As Music Hall has been sold, and is to be torn down, and as the old Music Hall Association has dissolved, the statue has become the property of the Handel and Haydn Society, and as that society had wanted to place it opposite the statue of Sir Henry Vane, but as that would require about $500 for a pedestal to match in artistic value that of the Vane statue, they accepted the next best place, one of the niches in the main corridor.

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Speaking of MacDowell, Mr. Mason once said to the editor of MUSIC: "He is intensely musical, as it appears to me. His harmonic and thematic development in composition is wonderful, masterly and effective. His melodic faculty—that is, taking Schubert for a model and illustration—is not so strongly marked. However, he

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has fine melodic ability. In this particular Prof. Parker (of Yale) seems to be the most prominent American example thus far."

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From New York comes news of the death of Mr. Julius E. Meyer, a very eminent teacher of singing. Mr. Meyer (born at Altenburg, Germany, Sept. 15, 1822, died Sept. 17, 1899) became one of the first three pupils of the Leipsic Conservatory when it was established by Mendelssohn. He played many instruments, the violin being his favorite, and for seven years was concertmeister at the Gewandhaus. He also distinguished himself as a singer, while still at the head of the Gewandhaus, and frequently sustained baritone solos in important works. He was an intimate friend of Mendelssohn, Hauptmann, David, and all the celebrated worthies of the Mendelssohnian regime at Leipsic. He came to America from choice, and immediately built up a splendid clientele in New York, where he has ever since resided. He twice declined the chair of singing in the Leipsic Conservatory because he preferred to remain in America. He was a highly cultivated man and a great master. His loss will be mourned by hundreds of pupils.

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They do things well at Oberlin. The third artist recital of the present series will be given Nov. 7th by the Pittsburg-Carnegie Orchestra, under the direction of Mr. Victor Herbert, this being one of the only three concerts permitted this orchestra outside of Pittsburg in any one year. The fourth, Nov. 12th, will be a recital by the world-renowned pianist, Mr. Rafael Joseffy.

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Two recitals by Mr. Joseffy are promised for Chicago early in January. He will be heard with the greatest possible interest.

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The first artist recital of the present series at Oberlin was a violin and piano recital by Miss Lotte Demuth, a very talented violinist brought up at Oberlin, where her father is a teacher, and advanced some years at Leipsic. She played the Bruch concerto in G minor and a variety of lesser pieces.

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## ADVICE TO A YOUNGSTER.

Immediately upon receiving the letter from an inexperienced young teacher, a few weeks ago, the following questions were sent out to several experienced hands, and the following answers have been received. The questions were these:

A young man just from college, without any normal training, has taken a position as supervisor of music in a small town where they have seventeen rooms below the high school, and are using, he says, the Natural Primer in all the grades, including the high school. They have the Ideal Charts in grades one to four. He has asked me for some special directions on the following points:

1. What ought I to do about the position of the children's hands while sitting singing?

2. Can you give me some actual copies of directions given to teachers by musical directors in just such positions as this?

3. What would you say about getting third-grade children to copying music in blank books of their own?

4. Have you any directions or suggestions to give in regard to arranging programmes for public performance in the high school and in the seventh and eighth grades?

### FROM MISS JULIA E. CRANE.

Pottsdam, N. Y., Oct. 10, 1899.

To the Editor:

The young man you describe is certainly in a trying position, and yet, situated as I am, I hear all too often of such lack of fitness for the work in hand. I should think it would be enough to kill any school to have a Music Primer in the High School, although that is not quite so serious a difficulty as to have the High School Music Reader in a High School when the said school is entirely unable to read music, still I suppose the young man wants to know what to do with things just as they are and I will answer the questions that he has asked as carefully as I can.

Q. What ought I to do about the position of the children's hands while sitting singing?

A. In the first place I should never speak of the children's hands unless those hands were in mischief, and then I should deal with the individual hands. Some teachers require that the hands be clasped together and that the two hands rest upon the desk in front. I never

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ask for such strict position, but only that the children sit erect and give me their whole attention, then there is very little trouble with hands or feet.

Q. Can you give me some actual copies of directions given to teachers by musical directors in such position as this?

A. I send with this a copy of my Music Teacher's Manual, containing those directions which I give to all my teachers. You may send him the manual or copy any such directions as you wish for the article you mean to publish. You will find general directions from page 68 to 74. Special plans for teaching First Year's Work on page 28 to 35. Special work in Pitch from page 36 to 45. Special work in Rhythm from page 45 to 50. Special work in Theory from 50 to 67, and then again from 84 to 96. A course of study as we have in our school from page 75 to 83. Special instructions in Rote Singing page 13 to 19.

Q. What would you say to setting third-grade children to copy music in blank books of their own?

A. I should say it was a foolish waste of time. The only written work which children need in the third grade is that which will help them to see more accurately the symbols they use in the music they are reading. As the music at this time is simple, the written work should occupy a very small portion of the time. In classes which have been well trained and are ready for ear tests, dictation exercises which the teacher sings and the children write are valuable, but this work can not be done until a good foundation has been laid in the first and second grades. In some schools children of the third grade are able to write simple melodies, this too is valuable if the preliminary preparation has been properly laid.

Q. Have you any directions or suggestions to give in regard to arranging programmes for the High School, and in the seventh and eighth grades?

A. In a High School where pupils do not read notes the music which is sung in public must be taught by rote. My direction would be: Select only good music, but choose songs which are bright rather than somber, and present them to the class the first time in as finished and artistic manner as possible. Even songs of two and three parts may be taught by rote if the teacher has sufficient patience and ability, but I have little sympathy with the public work which is done merely for show. I should see that when work is first being introduced in any High School, it is wise to teach something which gives practical and useful knowledge of music before making any attempt to do public work, as the time devoted to music is very short, and it seems better to omit all things done for mere show, when that work if done would mean the crowding out of more practical things.

I realize that in giving such a direction as this, I might myself be placed under circumstances where I should feel it necessary to call the attention of the public to the music done in the school, and it has

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been said that there are towns in which real progress in the knowledge of good music and its artistic interpretation would not interest the people. If it were, however, my misfortune to be placed in such a town I might be led to do some things which I have never had to do, and which I hope never to have to do, in the way of dealing out amusing entertainments, provided at the expense of valuable time which could be much better spent by both teacher and pupils in other kind of work.

I always feel that such general answers to questions are of little value. A teacher in the position mentioned needs study and experience. There is no royal road to becoming a good music teacher, there is no possibility of reaching this most desirable height through the labor of other people—one must learn and work, must strive and suffer—must meet the practical questions day by day and conquer them.

Yours very truly,

Dictated. JULIA E. CRANE.

## FROM MISS MARY REID PIERCE.

American Book Company, Chicago, Oct. 7, 1899.

Dear Mr. Mathews:

The young man of whom you write seems to be in great difficulty over some very small points. I wonder what he will do when some of the larger problems present themselves?

I would advise him to visit some school where there is a first-class teacher so that he could see how the thing is really done. In answer to his first inquiry I would say, that children in singing should have an erect, natural and easy position with hands in the laps or resting lightly on the edge of the desks. I enclose some copies of directions which you may use or not as you see fit. This in answer to his second question. For the third in regard to having third-grade children copy music in blank books I would say that there is a certain value no doubt in having pupils do some written work. I should hesitate about taking such time for it in the third grade, as it seems to me the time is better spent there in singing than in writing.

Suggestions in regard to programmes for public performances are almost impossible without knowing something about the ability of the pupils. Speaking in a general way I should think it would be best not to attempt very much while the teacher has had so little experience. He ought, however, to be able to drill them in a few bright, attractive choruses, which will make a good impression upon the public.

If this is of any value to you, I assure you you are very welcome to it.

MARY REID PIERCE.

## GENERAL DIRECTIONS.

First—The teaching of music is based upon the same principles that govern the teaching of reading. The order is, first the musical idea, then its representation in musical notation, and lastly, the calling up of the idea by its representation as found in exercises and songs.

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Second—In all singing exercises the tones should be flexible, entirely free from harsh nasal sounds, and not too loud. The movement should be free and light, with marked but not excessive accents. The exercise should be spirited. The position of the body erect, natural and easy.

Third—The general order of the presentation of work in the music lesson should be as follows:

1. Vocal drill.
   (a) Drill on modulators and vocal drill exercises, presented in the charts and books.
   (b) Oral dictation.
2. General chart drill.
3. Presentation of the new idea from the chart.
4. The application of the idea in exercises and songs.
5. Written dictation exercises. (Primer, p. 52.)

Fourth—The reviews found in each chart and the exercises and songs in the book are a test of the work done. In case of failure do not repeat the exercise, return to the chart where the idea, which the child has not mastered was presented, and drill from chart. Pass on to the next exercise, as every idea is presented many times. Push the work forward vigorously.

Fifth—Any drill exercise is worthless which does not command the entire attention and the best efforts of every pupil in the class.

Sixth—Teachers must follow closely the different lines of work in tone drill, diatonics, rhythmics, two-part exercises, chromatics, minors and written dictation. The charts and the books must be used. The new idea is best presented from the chart, as it enables the teacher to focus the attention of every pupil on the same thing at the same time. The application of the idea in exercises and songs not only tests the pupil's mastery of it but gives him further practice.

Seventh—Directions at the foot of each page of the chart at the beginning of each book, and directly before the presentations of new work in the books, must be thoroughly mastered and followed. References in the books to exercises on the charts must be carefully observed.

Eighth—Teachers will find definitions in the books. A child should not be asked to define a term until he knows the term and its use.

Ninth—Remember, the child learns to sing by singing, and very little time should be given to talking. Do not spend too much time in teaching definitions or in giving explanations and directions. Sing!

### Grade 1—Rote Singing and Chart A.

Rote singing should be continued throughout this grade. Beginning in the latter part of the year the scale should be taught as a melody, using syllables. When the scale has been well learned its representation should be given to the children as found in Chart A. Next should be given the exercises in consecutive tones. The scale should be practiced in double time, see page 5. The new ideas-bar, measure,

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beat and accent, are presented in the following exercises. Then follows the study of the individual tones 8, 1, 7, 5 and 4, interspersed with the exercises in time. Follow the order given in the chart.

FROM MR. P. C. HAYDEN, QUINCY, ILL.

Quincy, Oct. 6, 1899.

Yours at hand and I cheerfully send you a prompt reply.

First—If the schools referred to have not had regular instruction in music, the best thing to do is to start the primer in all grades. The higher grades should finish it in a few weeks and then take up the First Reader. The eighth grade and High School might get into the Second Reader this first year. This supposes daily practice.

Second—If children are singing from charts and not marking time have them "in order" as they understand it when in control of regular teacher. If books are used they will need to hold them with one or both hands. The position of the hands is not essential, so they are orderly, but it is important to secure erect position of the body.

Third—As to a set of directions to teachers, only the most general ones would cover the whole subject and apply to all cases. Different schools and teachers will need different directions. The following might be used as such general directions for broad application:

First step: Teach the scale until every child in the room can sing it without assistance. (Monotones excepted.)

Second step: Teach the intervals of the scale by calling the names, using hand signs or pointing at the ladder. All the intervals should be taught this way. Continue the drill until most of the pupils in the room can sing the intervals alone.

Third step: Teach the staff by itself, possibly without using notes on it, with the aim in view of having the staff as such recall to the child's mind the relative pitch in all keys.

Up to this point notes and written music have barely been used.

Fourth step: Study time by itself to establish movement or rhythm, e. g., by tapping on the desk with the first finger, or by a slight movement of the hand. Or have the children watch the swinging metronome and think the recurring swing.

Fifth step: Combine the four things in simple exercises, chart or book, having them sung at sight.

Sixth step: Maintain expertness in these first four steps by frequently drilling on them separately, giving the most time to the one in which the class is weakest.

Fourth—It would be a waste of time to have the third-grade children spend their music hour copying notes (it wouldn't be copying music) in blank books, unless that is the quickest way to lead them to sing songs, which it is not. Let the children sing songs instead of writing notes. Teach them the songs in the easiest, quickest way; either by rote or by note, i. e., in the lower grades.

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# MUSICAL CLUBS

## NATIONAL FEDERATION OF MUSICAL CLUBS.

Mrs. Napoleon Hill, Memphis, Tenn., member of the Board of Management of the National Federation of Musical Clubs, has resigned the vice-presidency of the Southern Middle Section. In June, Mrs. Hill opened with a concert the "Woman's Building," which she has built for the use of the women's clubs of Memphis.

Mrs. Hill's extensive local club work deprives the Federation of a valuable board member.

Mrs. Eugene F. Verdery, Sand Hills, Augusta, Ga., president of the Verdery Club, director of the Southern Middle Section, an able member of the board, has been elected by the Board of Management to succeed Mrs. Hill.

Clubs throughout the Southern Middle Section desiring to be in touch with the Federation through the sectional vice-president, may hereafter communicate with Mrs. Verdery.

Miss Helen A. Storer, artist committee of the National Federation of Musical Clubs, has placed Miss Leonora Jackson, the violiniste, with the following clubs: Mozart Club, Dayton, Ohio; Tuesday Musical Club, Akron, Ohio; Fortnightly Club, Cleveland, Ohio; Saint Cecelia Club, Grand Rapids, Mich.; Chicago Amateur Club, Chicago, Ill.; Schubert Club, St. Paul, Minn.; Tuesday Musical Club, Denver, Colo.; The Musical Club, Portland, Ore.

Several other clubs have in consideration the few remaining dates of this young artist. Miss Storer has also arranged concerts for the following artists: Hambourg, Kneisel Quartette, Max Heinrich, Genevieve Clark Wilson, Philharmonic Quartette of Cleveland, David Bispham, Mrs. Seabury Ford, George Hamlin, Pittsburg Orchestra, Sara Walker Black, Regina Watson, Ernest Gamble, Frederick Bancroft, Mrs. Katherine Talbot, Frederic Archer, Luigi Von Kunits, Ericsson Bushnell and Godowsky.

The Cecilia Club of Grand Rapids, Morning Musical of Fort Wayne and Tuesday Musical Club of Akron have arranged all of their concerts for the season through the artist committee.

The Union Musical Club of St. Louis, Tuesday Morning Musical Club of Knoxville, Tenn.; Philomel Club of Warren, Pa.; Musical Culture Club of Decatur, Ill.; Wednesday Musical Club of Tiffin, Ohio; Polytechnic Club of Saginaw, Mich., and Ladies' Matinee Mu-

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sical of Indianapolis are also among the prominent clubs that are now in consultation with Miss Storer.

Mrs. F. S. Wardwell, Danbury, Conn., and Miss Helen Meeker, a committee appointed by the president, Mrs. Edwin F. Uhl. have prepared a constitution and by-laws, which is recommended by the National Federation of Musical Clubs for the use of federated clubs. It is hoped this constitution will be of benefit to clubs just forming, that contemplate union with the Federation, and an assistance to those already formed that wish to change their present constitution or would like suggestions in the management of the club.

A set of programme books has also been prepared by the Federation, Mrs. Wardwell, chairman of the committee. The course is for seven years, or each year's study may be used according to the needs of any club. The first year as planned is a general view of music, devoting a day to each of the following subjects: "Harmony," "Musical Form," "The Piano, History of the Instrument, Composers for the Piano, Pianists, Teachers, Methods of Teaching," "The Voice," "The Opera," "The Oratorio," "The Orchestra and Orchestral Instruments," "American Music."

Second Year—"History of Music," prepared by Miss Mary G. French, New Haven, Conn.

Third Year—"Nationalities in Music." (Except the German.)

Fourth, Fifth and Sixth Years—"German Music."

Seventh Year—"Literary Works of Famous Composers."

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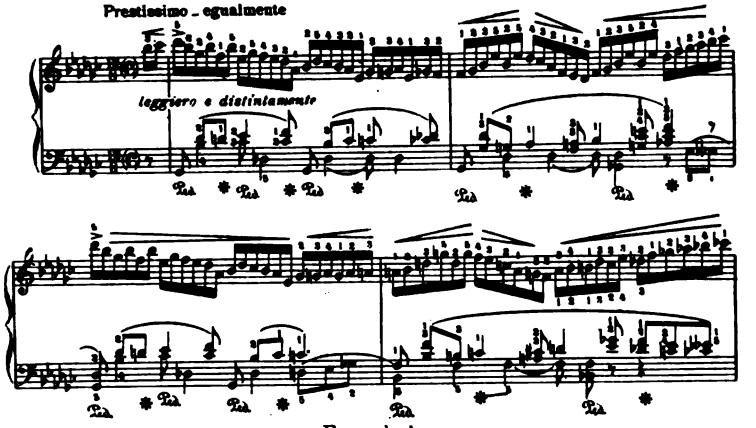
# REVIEWS AND NOTICES

(From Arthur P. Schmidt.)

LEOPOLD GODOWSKY: Compositions and Arrangements for Piano.

Opus 13. Toccata (Perpertuum Mobile).
Opus 15. No. 1, Melodie Meditative.
No. 3, Capriccio.
Opus 16. No. 2, Arabesque.
No. 4, Barcarolle-Valse.
Paraphrase de Concert. Chopin Valse, op. 18.
Arrangement de Concert. Chopin Rondo, op. 16.
Arrangement de Concert. Henselt Etude. "If I Were a Bird."

Mr. Godowsky's "Perpetual Motion," dedicated to Rosenthal, has been played in public by the author many times. It is a piece of rapid running work, very complicated harmonically, and it keeps up the running motion of sixteenths in the right hand for several minutes together. In the course of this work the stencil is rarely or never used.




Example A.

Every time a figure returns it is changed as to its harmonic placing as well as to its finger relations. Meanwhile several short melodies occur in the left hand, and are transformed through a variety of keys. It opens as in example A. Even in this short example is illustrated one of the peculiarities which make all of Mr. Godowsky's work difficult to the ordinary musical capacity. Observe the manner in which

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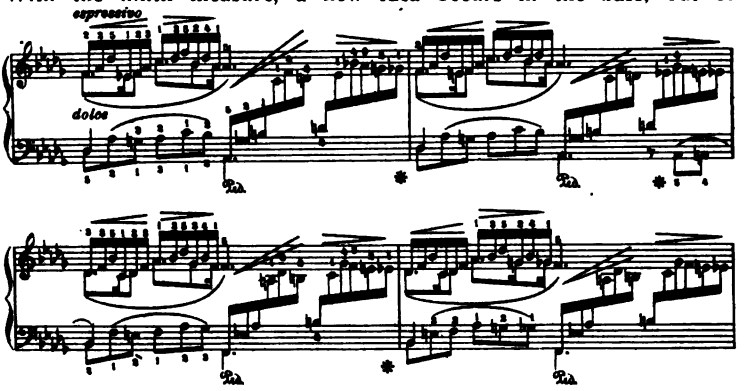
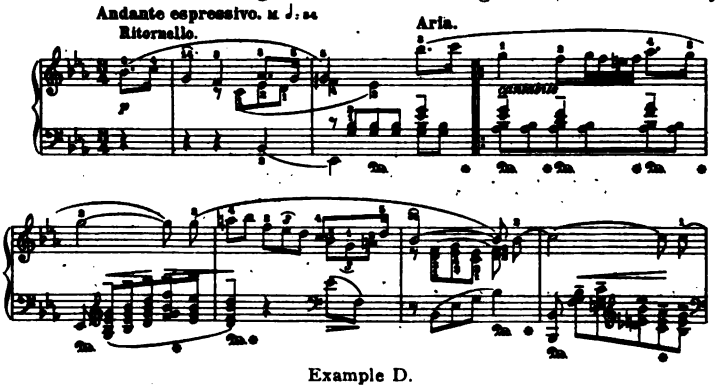
the bass figure turns off in the last beat of the third measure, effecting a very unexpected modulation into the tonality of B flat. In the next line two measures, for a wonder, are precisely the same as the first line; but in the fourth measure a very different state of things occurs. With the ninth measure, a new idea occurs in the bass, out of

Example C.

which considerable is made. Still later, measure 15, still another bass melody comes in, which lingers upon the ear more than most of these fragments, and by its aid the piece reaches some measures later startling modulations and an imposing first climax, which, however, is rather passing in its character, inasmuch as it precedes the recurrence of the first idea, which brings this part of the work to a close. Without for a moment ceasing the terrible running work, a new melody




Example D.

occurs in the treble along with the run, Ex. C, and this forms the true middle part of the piece. a very imposing climax is reached shortly and directly the first part occurs again and so a short coda and the end.

The second of the new pieces is the Melodie Meditative, dedicated to Mrs. Godowsky, which is a charming little poem, as short and as

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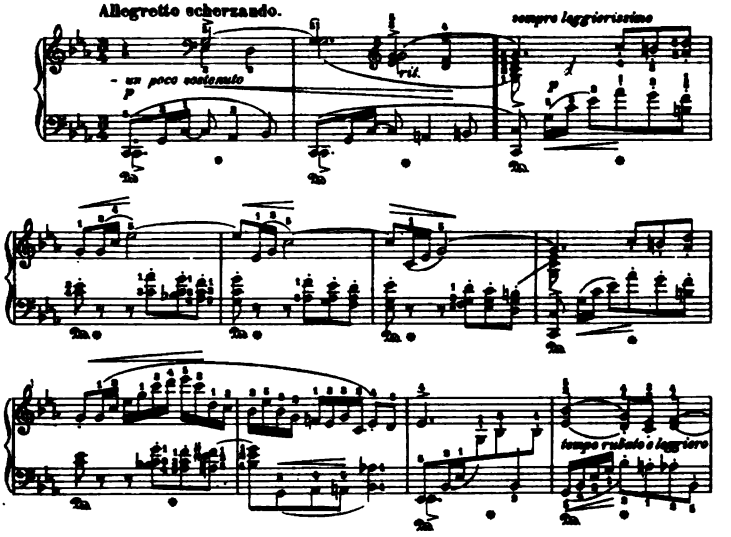
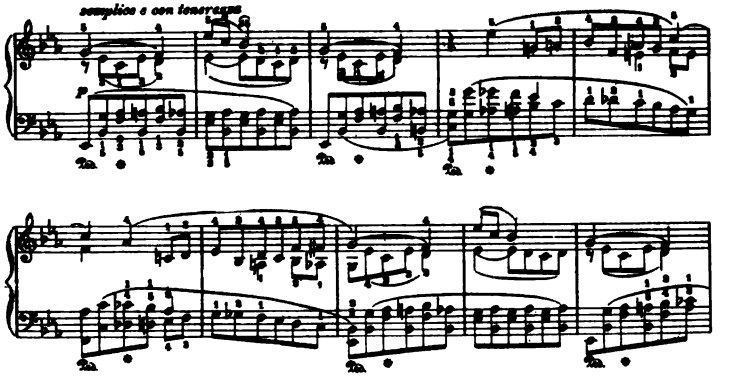
suggestive as the Schumann "Warum." It opens, Ex. D, with a brief introduction whereupon the melody enters, accompanied simply, yet with more than a suggestion of polyphony. Within the brief

Example E.

space of a single page it reaches quite a climax and is repeated. A middle piece then comes in, the leading motive of the melody forming a cantus fermus in the bass. After a few measures of this a




Example F.

beautiful coda, leading to repose. This is the most practicable of any of the Godowsky compositions. Any amateur with a musical piano and a good touch might play it. A musical piano is indispensable to a good effect in all of the Godowsky works.

Third upon the list comes what is perhaps the most original and most masterly of all in the early works, the Capriccio in C minor, dedi-

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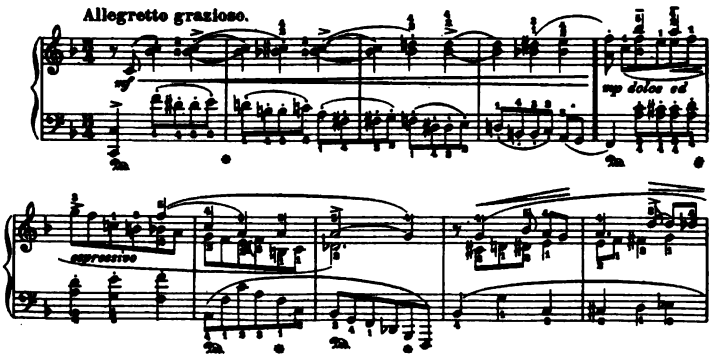
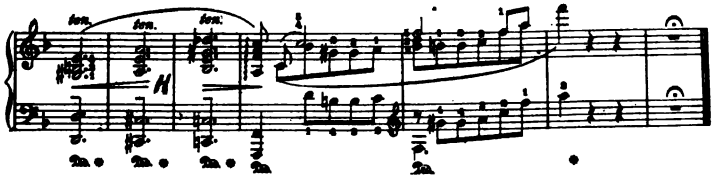
cated to Mr. Richard Burmeister. This piece is really a very clever and musical scherzo, in which all sorts of musical expertness is displayed with so lavish a hand as to awaken interest and lead the hearer to entirely underrate the great difficulty of the piece from a pianistic

Example G.

standpoint. After the merest suggestion of an introduction, Ex. E, the principal idea begins (d) and for more than four pages it is delightfully treated, traversing such unexpected localities as F sharp minor, E major, G major and in fact almost any key one might chance to think of. This division completed by the return of the theme, a middle piece comes in, the main melodic idea of which suggests the little forte phrase in the Schumann "Pierrot" (Carnival). This part affords the desirable element of repose and contrast, and it is very artistic and enjoyable. Ex. F. The first part returns again, much

Example H.

changed and shortened, and the whole ends, as usual, with Godowsky, with a most beautiful coda (beginning top of 9th page, last measure).

The Arabesque, dedicated to the distinguished vocal teacher and composer, Mr. A. Duvin-Duvivier, illustrates the art of the composer in a manner more French than most of his works. It is light in spirit, full of finesse, and about half way between a scherzo and a waltz in spirit. In fact, its name originally was "Humoresque." The main subject opens as in Ex. G. This is perhaps on the whole the most illusive of all these pieces. It goes on and on in the most evasive manner, always seeming to say something, yet never quite arriving, for pages and pages. If you examine the details, there is plenty to reward attention; and as a technical study it has great value, by rea-

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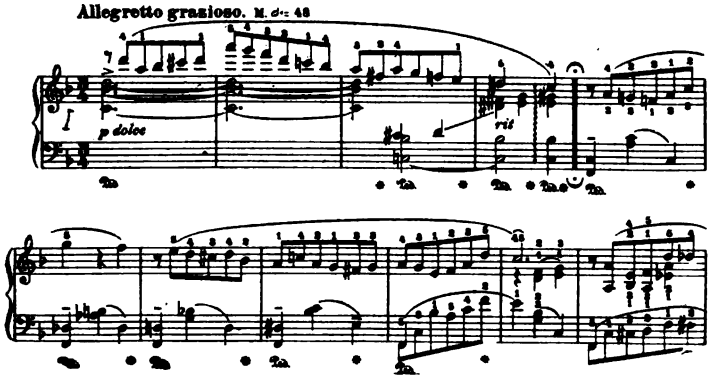
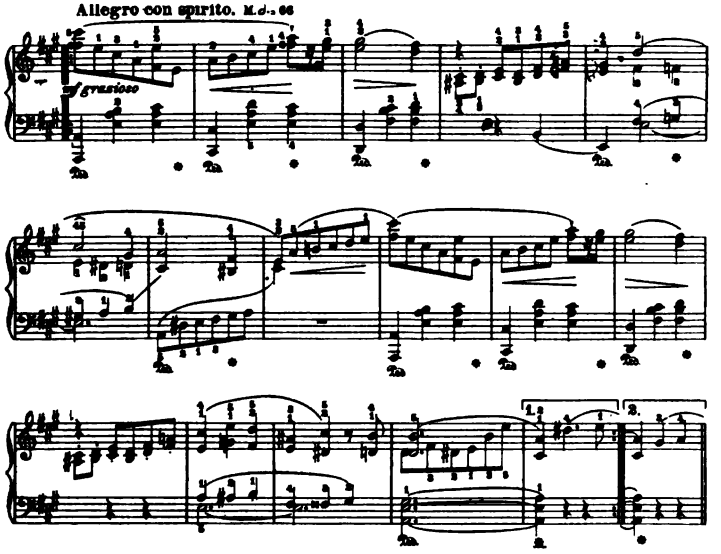
son of the chromatic changes in the chords, necessitating great care and exactness in the touch. On page 8 for a moment one imagines a splendid second subject, in a charming bit of cantilena. But no; it is deceptive, merely transitions—nothing more. And at the end a




Example I.

curious succession of chords which sounds to every well taught harmonist as if something original had occurred. It is the curious combination of the augmented fifth and minor ninth upon the dominant, Ex. H, third measure.

The most pleasing of the lesser concert numbers in this lot is the

Example J.

Barcarolle-Valse, dedicated to Mme. the Countess de Lesseps, the piece dating from the old time in Paris when the house of the Comte de

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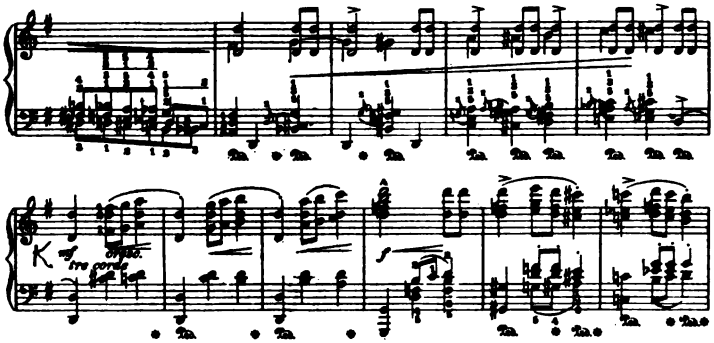
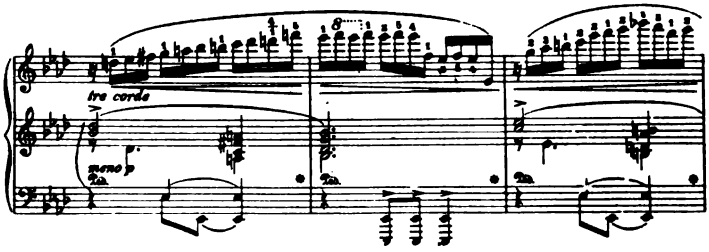
Lesseps was the center of a brilliant circle of artists, men of affairs, literary men and handsome women. Godowsky was a favorite there and he incurred the lasting neglect of the Rothschilds by persisting in fulfilling a promise to play at Mme. de Lesseps in the face of a

Example K.

very handsome offer from the great banker. The piece in its present form was rewritten in the first part last year, but the Valse proper (from page 7) remains unchanged just as it was composed eleven or twelve years ago and approved by Saint-Saens. The opening is characteristic of this composer. Note the chromatic scale lying perdue, a hidden cantus fermus in the melody of the first bass. This part is very charming, but the taking part of the piece is the Valse which forms




Example L.

the after part. Observe how brilliant and pleasing. (Ex. J.) Later on it is worked up very brilliantly, and there are many passages well worth quoting if convenience served. This piece is least like the later works of Godowsky of the whole lot. It is more salon and virtuoso, and for this reason stands a better show of immediate popularity.

We now enter upon the sphere of the virtuoso proper; and first with the brilliant paraphrase of the rather insignificant Chopin Valse in E flat, opus 18. This is a curious piece of work, a sort of joke. Changing the key to G major, Mr. Godowsky reharmonizes the melodies in sundry places, combines several themes together, and makes various, by no means unimportant, additions, with the final result of a very brilliant concert paraphrase. Beginning with a short introduc-

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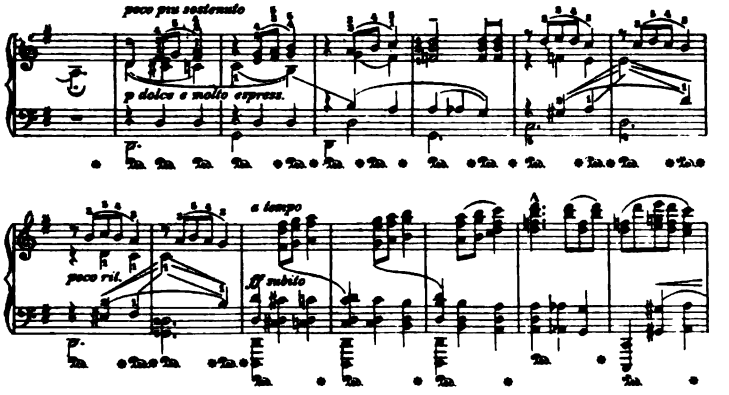
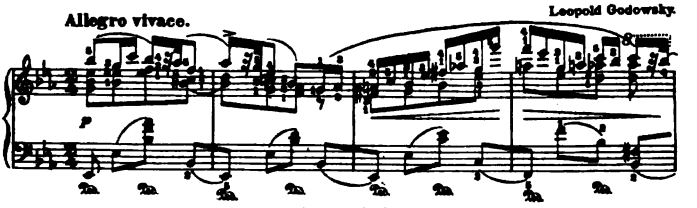
tion, composed of a truly Mephistophlean perversion of one of the lesser motives of the original, the introduction finally leads to the main subject, as shown in Ex. K. This, after being brilliantly completed upon the tonic, is followed by the second melody of the original,

Example M.

but now in the key of E flat, the left hand part being much enriched by accessory motives, the whole very pianistic and pleasing. On the top of the fourth page the theme comes back in the left hand and this leads further on to a glissando of sixths, which most pianists prefer to have some one play for them. For these Mr. Godowsky has merci-




Example N.

fully provided an "ossia" of lesser ill will. Passing over some very interesting treatment of Chopin's third melody we come to a line (top of page 5) where the employment of the hands is imperfectly indicated —Ex. L. Here the left hand plays the two lowest staves. Passing unmentioned a number of attractive passages, we come to Ex. M, which is a particularly happy illustration of Mr. Godowsky's way of mingling several themes in one phrase, for the sake of an added seriousness. Observe the lovely leading of the middle voice. The whole comes to a brilliant conclusion in about two pages farther on.

Equally interesting in its way is the "Arrangement" of the Chopin Rondo in E flat, opus 16, a composition which in its original form contains some very attractive melodic ideas, the good effect of which is impaired by commonplace and unimaginative harmonies, particularly in the passage work and in the connecting parts of the work.

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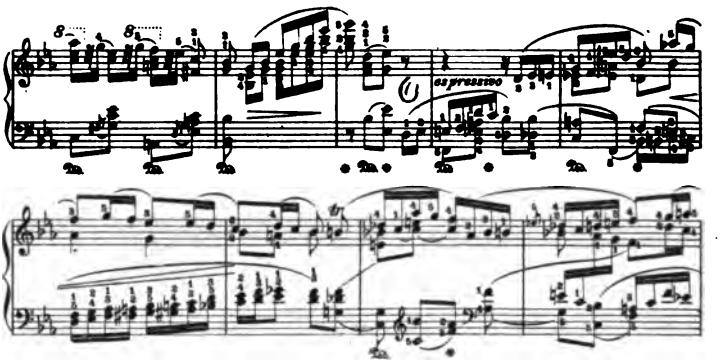
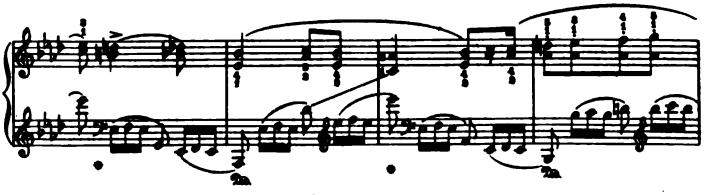
The distinction between paraphrase and arrangement lies in the greater or less use made of the original. In the arrangements Mr. Godowsky follows the order of Chopin's ideas and only enriches the accompaniments and passage work. At the beginning the chief modifications are the omission of the tedious introduction and the addition of stronger accompaniments, Ex. N. But as soon as the passage work begins the new order of things is evident. See Ex. O. Throughout

Example O.

this part the virtuoso element is marked. But with the appearance of the second main subject the modifications become more numerous, while, nevertheless, the Chopin melodies are left unchanged. The accompaniment is carried now below and now above the melody, as e. g., in the following: (Ex. P.) Later on the pianist has his work cut out for him to a still livelier tune, as e. g., Ex. Q. Still more marked is the improvement at the recurrence of the second theme, when it comes in B flat. Here he gives the melody to the left hand. (Ex. R.) It

Example P.

must be admitted that the changes relieve the monotony of the original and give it a more virile character.

The list concludes with perhaps the most charming of all of Mr. Godowsky's transcriptions or arrangements, outside his unpublished ones upon Chopin studies—about which there will be remarkable things said some day. It is the Henselt, "If I Were a Bird," dedicated appropriately to Mr. Alexander Lambert. In this piece Mr. Godowsky gives the right hand the entire working melody of the original. Against it he writes for the left hand a like motion in contrary

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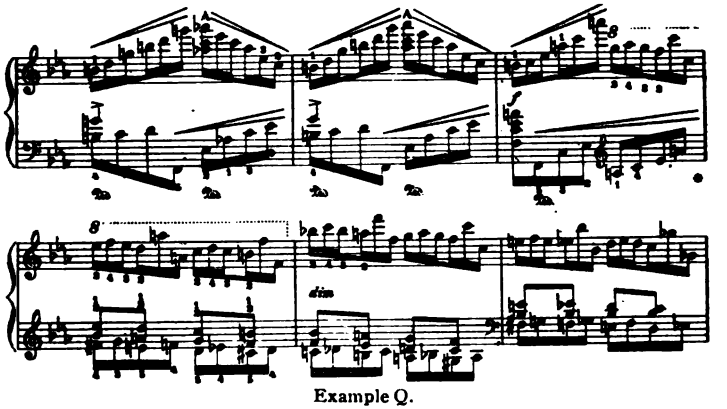
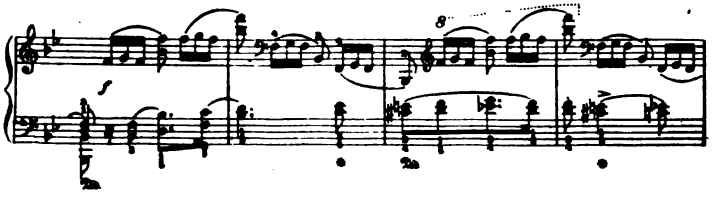
direction, irremediably complicated by harmonic appoggiaturas upon every beat. These false notes add enormously to the good effect of the piece but complicate its performance very much. (Ex. S.) Thoroughly characteristic is the insertion of a new melody at the repetition of this part. (Ex. T.) Still more troublesome becomes the second subject (Ex. U).

When this arrangement is played with the proper speed and lightness it is a vastly more imposing piece than the original. Here the



Example Q.

reviewer is liable to be met by the objection that when Henselt had written a piece so peculiarly light and zephyr-like as this study, it is not a thankworthy business for some one to give the gentle breeze a sailing quality which was not originally intended. This, however, is a point which experts may settle among themselves.

Taking these seven pieces in their entirety, what additional light do they throw upon the essential nature of the talent here shown? This is an interesting question. Naturally, like the pieces noticed in

Example R.

the previous issue of MUSIC, they show perfect familiarity with the keyboard and the effects of the piano. They call for all around qualities of interpretation, freedom of finger and musical subtlety of the first order. All of them are carefully fingered, whereby they become most invaluable material for study in the advanced treatment of the instrument. In point of musical workmanship they are in the first rank. The dates show, also, that Mr. Godowsky had attained a good

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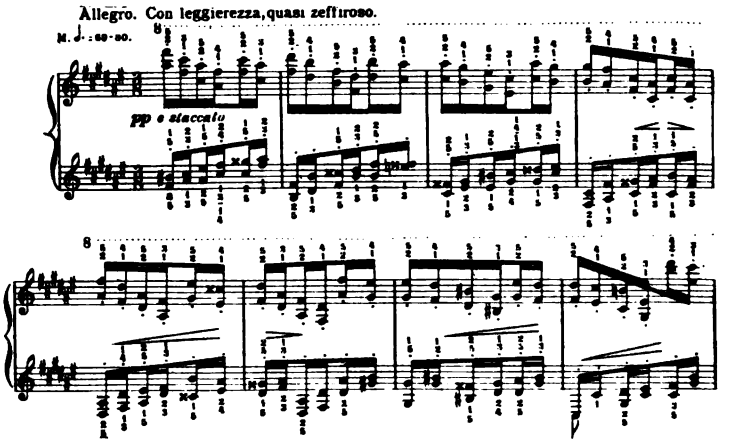
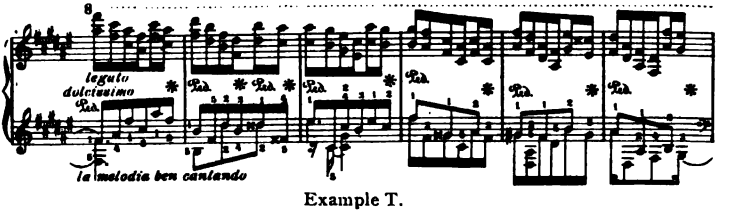
degree of originality early in his career, one at least of these pieces dating back about fifteen years.

Certain ones, the Henselt study, and the Capriccio, at least, belong in the first rank of piano writing. The Capriccio is better made than any Scherzo of Chopin, far better, and from an aesthetic standpoint it belongs to a higher order—unless indeed one were to take the old-




Example S.

fashioned attitude of denying value to anything short of pure lyric melody. Of this there is very little. Melody in abundance, just as in Bach. Plenty of suggestions of polyphony. But of a well-turned tune, scarcely one. Nevertheless, experience shows that it is precisely the qualities of workmanship, refinement and originality of treatment combined with genuine musical feeling, which give a piece of music lasting value. All the immortals create a melody of their own, a mel-




Example T.

ody which is generally unintelligible to their immediate contemporaries, but which clears up to later hearers and at length becomes elevated into a sort of standard against which subsequent writers have to measure themselves.

For my own part I confess that I think any pianist who will play these things well a few times in public will find that they pick up an audience. The Capriccio, the Arabesque, the Barcarolle-Valse, the Chopin Valse and the Henselt study are very attractive concert num-

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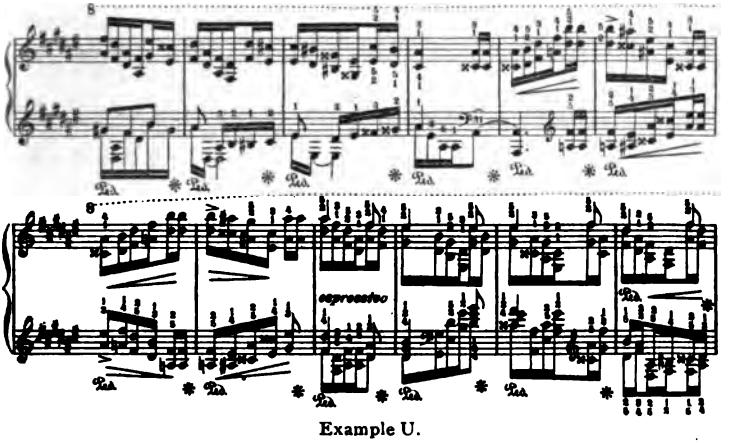
bers as they stand. They will make their way—the Arabesque perhaps with more difficulty than the others. Of the entire list I think I like the Capriccio best. It is a master work.

In short, of the Godowsky original compositions as a whole, I do not know that I can write more to the point about them than the following, reprinted from MUSIC of August, 1896:

In certain respects they are alike. Quite simply he begins and with a motive which you immediately say to yourself you do not quite like, and are confident that nothing can come from it. The playing goes on. The motive insists and gets itself liked. The barrenness begins to bud and blossom like the roses in the garden of Eden. Counter subjects enter and heighten the attractiveness. When the leading theme returns it has an amplification. New voices, new figures, new modulations, little touches, a bud here, a leaf there, a flower there, and the whole blooms afresh. The rhythm carries you along, the modulation is




Example U.

evanescent and shadow-like and before the piece is ended you are fully absorbed in a fairy story which all grew out of the unpromising motives at beginning—these and the masterly fancy which was able to unfold them. You do not quite like the piece.

"No," answers the composer, "certainly not at first. But hear it again and you will like it much better." And so he begins quite at the beginning, and sure enough it does sound a great deal better. The composer adds quite simply that he found it necessary to play the piece five times in succession in the Parisian circle where he first played it, before the hearers were quite sure they enjoyed it. It was thus that Saint-Saens used to criticize the Godowsky pieces. Once, twice, three times through he had nothing to say. Only after hearing it four or five times in succession was he ready to give his opinion, and to add his criticisms and suggestions. And for Saint-Saens, the most gifted and musical of living composers! Verily we have brought

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the art of criticism to a vastly higher stage of virtuosity in these journalistic days, when offhand we give verdicts upon the largest of musical works—works often representing years of labor by men of the highest talent!

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(From Arthur P. Schmidt.)

FIVE POEMS AFTER OMAR KAYYAM. For the Pianoforte, by Arthur Foote. Op. 41.

This elegantly printed new work, by the distinguished Boston composer, will appeal to many, since it is quite in the prevailing fashion, which seems to think that music entirely as such has lost its charm, its power, even, to stimulate originality. Accordingly we have a variety of pieces of moderate difficulty for piano, each pretending to be a story or a scene, when to any of us old-fashioned readers the question, despite the title, comes back to the point mentioned by Saint-Saens, whether or not it is good music. Of this sort were several of the albums by MacDowell, as well as many of his studies. Now, there is nothing new in trying to make the music plain by giving it a title. Bach did it; and so have hosts of people since music began. The only difference is that the new writers are a trifle more definite.

The first of these "poems" is upon the four lines of the Persian garden, "Iram indeed is gone with all his Rose." The tone-poem is in the key of E, 3-4 measure, grazioso, andante or slower. Very useful for practice (fifth grade) and interesting to amateurs.

The second, in the key of B flat minor, also 3-4, in a sort of polonaise rhythm, is upon the quatrain:

"They say the lion and the lizard keep
The court where Jamshyd gloried and drank deep," etc.

But the decision of the leading motive recalls the last line: "Stamps o'er his head, but cannot break his sleep." Spirited and rather brilliant.

We now come to that most delicious of verses, according to the tender setting of Miss Lehmann:

"Yet ah, that spring should vanish as the rose."

Molto piu lento, key of F, very tender and pleasing. After this stanza has been treated the leading part of the preceding quatrain returns, the poem therefore containing a double stanza.

No. III. is a funeral march:

"How Sultan after Sultan with his pomp
Abode his destined hour and went his way."

No. IV., a more cheerful view pervades:

"A book of verses underneath the bough,
A jug of wine, a loaf of bread, and thou
Beside me singing in the wilderness—
Oh, wilderness were Paradise now."

Truly a meditative movement with more of "thou" than of the

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"jug," or yet the "wilderness." A sort of "comforting the waste places," as an older poet has it.

The pensive mood continues in No. V.:

"The rising moon that looks for us again—
How oft hereafter shall she wax and wane;
How oft hereafter look for us
Through this same garden—and for one in vain."

E flat minor, soft chords high up, very delicate and pensive (the moon over the left shoulder) and below a sweet yet lingering and coy melody—in short, a nocturne.

The five poems as a whole well made and useful.

SCHERZINO FOR PIANO. By Arthur Foote. Opus 42, No. 1.

ETUDE ARABESQUE FOR PIANO. By Arthur Foote. Opus 42, No. 2.

Two pleasing pieces by no means easy upon the rhythmic side, especially the first. Belonging to the fifth grade. The study contains a melody high up with arpeggios running downwards, after the manner of an etude by Schytte.

A collection of six pieces for piano has lately been issued from the pen of Mr. H. N. Redman of Boston. The titles are: "Prelude," "Waltz," "Improvisation," "Humoreske," "Intermezzo" and "Ballade." Useful for study and pleasing to students. The last piece is by far the most difficult of the set.

Mr. Benjamin Cutter has prepared some valuable supplementary exercise for Chadwick's Harmony. Used in the New England Conservatory. The new exercises add materially to the teaching availability of the older book.

"The Academic Hymnal" is a new collection of devotional music and hymns arranged for male voices, for use in college chapels and the like. It is perhaps the only work of the kind. It extends to 350 hymns and contains in addition the canticles of the Episcopal church. From a casual examination it seems to be a well-made piece of work. There is no author named in connection with it.

FIVE SONGS. By Jessie L. Gaynor. The John Church Company.

"A Question."
"Hush-a-Bye Baby, Dear."
"L'Enfant."
"The Dewdrop and the Star."
"Indian Love Song."

The songs of Mrs. Jessie L. Gaynor generally have qualities of their own, best of which are a taking rhythm, unexpected but quite satisfactory turns of harmony, and a general underlying suspicion of good sense. Those in the present book are no exceptions. And the whole collection is dedicated to Mr. John Dennis Mehan—which is about as bold a thing as a song-writer can well do, such is this master's hardness of heart towards a song which fails to sing. Of the disposition to brightness of rhythm the first in this book is a good example. The

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second is a cradle song for low voice, the words by that charming writer, Mrs. Alice C. D. Riley. In the mother vein of song nothing could be better than words or music. From a higher musical standpoint best of this collection is the French cradle song, the poem by Victor Hugo, and English words by Mrs. Riley. The setting leaves most of the melody to the piano, the voice part being quite in the half-chant, half-singing manner peculiarly French. The whole relieved from monotony by sure intuition in the harmony, as e. g., the transitions in measures 4, 6 and 8, and so on later. The fourth song in the book is "The Dewdrop and the Star," words by Elizabeth Hess. It will please many, but is not on the whole so good as some of the preceding. The "Indian Love Song" is very delicate and quaint. The album is nicely printed and, although the fact is not forced upon attention by printing a price upon the copy, it is no doubt sold at a very reasonable price.

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**ST. CECILIA.**
**(After Rafael. Pinacothek of Bologna.)**

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# MUSIC.

## DECEMBER, 1899.

## THE LEGEND OF ST. CECILA.

BY KATHERINE LOUISE SMITH.

"I have an angel which thus loveth me—
That with great love, whether I wake or sleep,
Is ready, aye, my body for to keep."
—Chaucer, "Second Nonnes Tale."

St. Cecilia presents herself before the fancy as one of the muses of Christian poetic art. In her character of patron saint, she is one of the four great virgins of the Latin church. In her church in Rome, Cecilia is one of the chosen saints daily commemorated in the canon of the mass.

"Nobis quoque peccatoribus famulis tuis, de multitudine miserationum tuarum sperantibus, partem aliquam et societatem donare digneris cum tuis sanctis Apostolis et Martyribus; cum Joanne, Stephano, Matthias, Barnaba, Ignatio, Alexandro, Marcellino, Petro, Felicitate, Perpetua, Agatha, Lucia, Agnete, Cecilia, Anastasie, et omnibus sanctis."

The beautiful legend of St. Cecilia is one of the most ancient handed down to us by the early church. The veneration paid to her can be traced back to the third century, in which she was supposed to have lived. The story is undoubtedly a mixture of fact and fable, but the main incidents of her life and martyrdom are supposed to be true.

St. Cecilia was a noble Roman lady, who lived in the reign of the Emperor Alexander Severus. Her parents, who were Christians, brought her up in their own faith, and from earliest childhood she was remarked for piety. She carried night and day a copy of the Gospel concealed within the folds of her robe and she made a secret vow to preserve her chastity,

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devoting herself to heavenly things and shunning the vanities of the world.

As Cecilia excelled in music, she composed hymns which she sang with such marvelous sweetness that even the angels listened to her or joined their voices to hers. She played on all instruments, but none fully expressed the harmony of her soul; therefore she invented the organ, consecrating it to the service of God.

When Cecilia was sixteen, her parents married her to a young and virtuous Roman, named Valerian. He had as yet been unconverted to the religion Cecilia held so dear. In obedience to her parents she accepted the husband provided for her, but beneath her bridal robes she put on a coarse garment of penance, and renewing her vow of chastity, prayed to God that she might have strength to keep it.

Cecilia not only persuaded her husband Valerian to respect her vow, but converted him to the new faith. She told him—

> "I have an angel which loveth me—
> That with great love, whether I wake or sleep
> Is ready aye my body for to keep."

When Valerian desired to see this angel, she sent him to the aged St. Urban. The conversion of Valerian followed and he was baptized.

Returning to his wife, Valerian heard as he entered her chamber the most enchanting music; and beheld an angel standing near her who held in his hands two crowns of roses gathered in Paradise, immortal in their perfume, but visible only to believers. With these he encircled the brows of Cecilia and Valerian, and he said to Valerian: "Because thou hast followed the chaste counsel of your wife, and hast believed her words, ask what thou wilt and it shall be granted thee."

Valerian asked that his brother Tiberius be converted.

Soon after Tiberius entered the chamber, and perceiving the fragrance of celestial roses was astonished. Cecilia explained to him the doctrine of the Gospel, and Tiberius was baptized in the faith.

Later both brothers, refusing to join in the sacrifice to Jupiter, were put to death. Cecilia, having washed their bodies with her tears, buried them in the cemetery of Calixtus.

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Cecilia went about doing good and converting people to the Christian faith, which so enraged Almachius, the prefect of Rome, that he commanded they should carry her to her house,

ST. CECILIA.

(After Nanjok.)

that she be shut up in the Sudatorium of her own baths, and a fire be lighted that the hot vapor might destroy her. But

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when the bath was opened she was found still living, "for God," says the legend, "had sent cooling showers which had tempered the heat of the fire, and preserved the life of the saint."

Almachius then, because he dreaded the consequences of bringing so noble a victim to public execution, sent a lictor to behead her in her own palace, but he executed his office so ill that she still lived after the third blow of his axe, after which the Roman law forbade that a victim should be stricken again. The Christians found her bathed in blood, and during the three days that she lived she preached and taught, like a doctor of the church, with such sweetness and eloquence that four hundred pagans were converted. On the third day she was visited by the Pope Urban, to whose care she tenderly committed the poor whom she nourished, and to whom she bequeathed the palace in which she had lived, that it might be consecrated as a temple to the Saviour. Then "thanking God that he considered her, a humble woman, worthy to share the glory of his heroes, and with her eyes apparently fixed upon the heavens opening before her, she departed to her heavenly bridegroom upon the 22d of November, A. D. 280." Thus died Cecilia, the chamber in which she suffered martyrdom being regarded a spot of peculiar sanctity.

In the year 500 a council was held in the church of St. Cecilia. Later it fell into ruins and was rebuilt by Pope Paschal II. in the tenth century. In the archives of the Vatican remains an account written by Pope Paschal (A. D. 816-24) himself describing how, "yielding to an infirmity of the flesh," he fell asleep in his chair during the early morning service at St. Peters, with his mind preoccupied with a longing to find the burial place of Cecilia and discover her relics. Then, in a glorified vision, the virgin-saint appeared before him, and revealed the spot where she lay, with her husband and brother-in-law in the catacomb of Calixtus and there they were found and transported to her church on the following day." Her body was wrapped in gold tissue and around her feet was a linen cloth dipped in her blood. The little room containing her bath is now a chapel.

The church, having again fallen in ruins, was again repaired and sumptuously embellished by Cardinal Sfondrati. On this

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ST. CECILIA.

(Knapp. Modern French.)

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occasion the sarcophagus containing the body of St. Cecilia was opened with great solemnity and a description of the exact appearance of the body, which had been buried by Pope Paschal in 820 and exhumed in 1599, runs as follows:

"She was lying within a coffin of cypress wood, enclosed in a marble sarcophagus; not in the manner of one dead and buried, that is, on her back, but on her right side, as one who sleeps, and in a very modest attitude."

Clement VIII. ordered that the relics should remain untouched and the cypress coffin was enclosed in a silver shrine, and replaced under the altar. By order of the Cardinal, Stefano Maderno, sculptor and architect, executed the beautiful and celebrated statue of St. Cecilia which Sir Charles Bell describes thus:

"The body lies on its side, the limbs a little drawn up; the hands are delicate and fine, they are not locked, but crossed at the wrist, the arms are stretched out. The drapery is beautifully modeled, and modestly covers the limbs. The head is enveloped in linen, but the general form is seen, and the artist has contrived to convey by its position, though not offensively, that it is separated from the body. A gold circlet is around the neck, to conceal the place of decollation. It is the statue of a lady, perfect in form, and affecting from the resemblance to reality in the drapery of white marble, and the unspotted appearance of the statue altogether. It lies as no living body could lie, and yet correctly, as the dead when left to expire—I mean in the gravitation of the limbs."

This marble portrait now lies upon her grave, and Sfrondrato (whose tomb is in the same church), enriched her shrine with ninety-six silver lamps which burn constantly before it.

The inscription reads: "Behold the body of the most holy virgin Cecilia, whom I myself saw lying incorrupt in her tomb. I have in this marble expressed for thee the same saint in the very same posture of body." The picture of St. Cecilia behind the altar is attributed to Guido. The festa of St. Cecilia is observed in this church November 22. The antiphones sung upon her festival are:

"And Cecilia, thy servant, served thee, O Lord, even as the bee that is never idle.

I bless thee, O Father of My Lord Jesus Christ, for through thy

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Son the fire hath been quenched round about me.

I asked of the Lord a respite of three days that I might consecrate my house as a church.

ST. CECILIA.

(Romanelli. Capitoline Museum, Rome.)

O Valerian, I have a secret to tell thee; I have for my lover an angel of God, who, with great jealousy, watches over my body.

The glorious virgin ever bore the Gospel of Christ in her bosom

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and neither by day nor night ceased from conversing with God in prayer."

And the anthem on the same occasion is:

"While the instruments of music were playing, Cecilia sang unto the Lord, and said, 'Let my heart be undefiled, that I may never be confounded.' And Valerianus found Cecilia praying in her chamber with an angel."

The oldest representation of St. Cecilia is a rude picture discovered on the wall of the catacomb called the cemetery of San Lorenzo. Next to this is the mosaic in the apsis of her church in Rome, called "beyond the Tibre," to distinguish it from two other churches that bear the name of this saint.

The third in point of antiquity was painted for the old church of St. Cecilia in Florence (now destroyed).

The most celebrated of the modern representations of St. Cecilia, as patroness of music, is the picture by Raphael, painted by the famous artist for the altar-piece of her chapel, near Bologna. She stands, bearing in her hands a small organ, listening with ecstasy to the angels who are singing above. Scattered at her feet are the instruments of secular music, the pipe, flute, etc.

The picture in the Dresden Gallery, by Carlo Dolce, represents St. Cecilia half length, playing the organ, with a roll of music. This is one of the best known, and as the patroness of music, her proper attitude is at the organ with a roll of music.

In the Louvre is found Domenichino's picture of St. Cecilia. In this she is standing and singing to the accompaniment of a bass viol, an angel before her holds upon his head a book of music.

Sir Joshua Reynolds called his picture of St. Cecilia the best he had ever painted. Instead of the organ he placed a music book in her hands.

The Rubens in the Berlin gallery represent St. Cecilia singing and playing upon a harpsichord, attended by angels, one of whom is seated on the back of a sphinx. Other beautiful examples of St. Cecilia as patroness of music could be cited. It is a frequent decoration on the doors of organs.

At what period St. Cecilia began to be regarded as the patron saint of music, and accompanied by musical attributes,

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is uncertain. Previous to the beginning of the fifteenth century she is seldom seen with her musical instruments.

ST. CECILIA.
Domenichino Zampieri. Museum of the Louvre.)

Occasionally she is seen with her crown of red and white roses.

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Tennyson sings:

"There, in a clear wall'd city on the sea,
Near gilded organ pipes—her hair
Bound with white roses—slept St. Cecilia—
An angel looked at her."

The life of St. Cecilia treated as a series affords a number of beautiful subjects, some of them famous in the history of art. These are in her chapel at Bologna, in the portico of her church in Rome, and in the chapel of San Luigi at Rome. These last are by Domenchino.

St. Cecilia is seldom seen in the old works of French art, and though a favorite with the Italian schools, is neglected by Spanish and German painters.

Chaucer celebrated this legend in the "Second Nonnes Tale," an almost literal translation from the "Golden Legend" of Jacobus Januensis.

He introduces St. Cecilia as playing on the organ—

"And while that the organes maden melodie,
To God alone thus in her heart sang she."

In all time St. Cecilia has been venerated in art and poetry. Madame Emile de Girardin wrote the "St. Cecilia—A Legend."

In 1687 Dryden composed "A Song for St. Cecilia's Day," and Addison had "A Song for St. Cecilia's Day at Oxford," the chorus of which begins: "Consecrate the place and day to music and Cecilia." —

Later Longfellow commemorates the virgin saint in

"As thou standest there,
Thou seemest to me like the angel
That brought the immortal roses
To St. Cecilia's bridal chamber."
—Golden Legend.

Butler, in his "Lives of The Saints," rehearses the story of St. Cecilia and says St. Chrysostom elegantly extols the good effects of sacred music and shows how the fire of divine love is kindled in the soul, while St. Austin teaches that "it is useful in moving piously the mind," but bewails the danger of being too much carried away by the delight of the harmony and confesses that he had been more pleased with the music than what was sung.

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The custom of celebrating upon the St. Cecilia festival the praise of music and musical performances existed in various countries, and associations were formed. The earliest association of which any notice has been given was established

ST. CECILIA.

(Carlo Dolce. Dresden Gallery.)

in 1571 at Evreux, in Normandy. A solemn celebration of vespers took place, high mass was performed on the feast day, and a requiem mass for the souls of the departed. After mass

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a banquet was given and prizes awarded for the best part-songs, airs and sonnets.

It was a century later before any such association was regularly established in England. In 1680 a body of persons known as "The Musical Society" held the first of a series of annual celebrations. Their practice was to attend divine wor-

ST. CECILIA.
(Domenichino. Church of St. Cecilia, Rome.)

ship, where a choral anthem with orchestral accompaniment was performed. They then repaired to a hall where an ode in praise of music, written for the occasion, was read, after which they sat down to an entertainment. In 1683 Dryden furnished the ode which was set to music by an Italian composer.

Purcell composed an ode for the celebration in 1634, and

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later a Latin ode, "Laudate Caeciliam." He also composed orchestral accompaniments. Pope wrote his ode in 1708. Of this annual festival the following account is given: "The 22d of November being St. Cecilia's day, is observed throughout all Europe by the lovers of Europe music. In Italy, Germany, France and other countries prizes are distributed on that day, in some of the considerable towns, to such as make the best anthems in her praise. On that day, most of the lovers of music meet at Stationers' Hall, in London. A splendid entertainment is provided, and before it is always an entertainment of music, by the best voices and hands in town, the words, which are always in the patronness' praise, are set to music by some of the best masters. This feast is one of the genteelest in the world; there are no formalities or gatherings as at others and the appearance there is always very splendid. While the company is at table the hautboys and trumpets play successively."

Dublin and Edinburgh also celebrated St. Cecilia's Day. In Paris it was the custom to have a solemn mass performed for the benefit of the Society of Artist Musicians. Gounod and Ambrose Thomas each wrote masses for that occasion. Italy and Germany also had celebrations. The first verse of Dryden's ode has exquisite merit:

"From harmony, from heavenly harmony,
This universal frame began;
When nature underneath a heap
Of jarring atoms lay,
And could not heave her head.
The tuneful voice was heard from high,
'Arise, ye more than dead,'
Then cold and hot, and moist and dry
In order to their stations leap,
And Music's power obey.
From harmony, from heavenly harmony,
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in man."

From Chaucer to Barry Cornwall and the present poets, from Raphael to Delaroche, St. Cecilia's story has frequently been set forth in verse and on canvas, and as the patron saint of music her name will ever live.

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# HOW ONE CITY TRAINS MUSIC-LOVERS.

BY MARY L. REGAL.

Certain remarks by the editor in the October number of MUSIC to the effect that there is no school in which music is taught merely from an esthetic standpoint lead me to give an account of a course in music designed for listeners, introduced three years ago into the High School of Springfield, Mass., with which I am connected. Publicity has not been sought, because the work has been in the experimental stage, and it has been thought best not to give the details to the public until the feasibility and value of such a scheme had been proved. Now, however, the course seems to have become permanent, and so many inquiries are received in regard to it and a general interest in the subject is so widespread that perhaps an account of it may be of interest and profit to the readers of MUSIC.

Springfield is an intelligent and progressive New England city of about 60,000 inhabitants, the most prominent city in the Connecticut valley, with public schools which are known among educators throughout the country for their excellence. Musically the city does not differ much from other cities of its size. There is considerable musical talent, but from lack of organization it does not amount to as much as it should. For a good many years the Hampden County Musical Association, a choral society, has given an excellent festival annually, with the aid of orchestra and soloists; and for a much longer period the Orpheus Club, a men's chorus with an auxiliary chorus of women, has given a series of subscription concerts each year. Aside from what these organizations furnish there is little music for the public and there has been apparently little demand for it.

Nearly four years ago the supervisor of music in the public schools, a woman possessing a breadth of musical culture unusual in a public school teacher, broached to me a subject over which she had thought a long time. Her idea was to put into the High School curriculum a course corresponding to courses in literature, treating it as a fine art, the object being not to

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teach the pupils how to sing or play, but to give them the musical culture which comes only from the frequent listening to good performances of the best music. The personal popularity of Miss Stearns, now Mrs. Balliet, induced the superintendent of schools, the principal of the High School, and at length the school committee, to give the plan a trial. I drew up an experimental outline for the first year's work and first met the classes in the fall of 1896.

Before enlarging upon the course in detail the object of it should be clearly understood. There is a large number of persons who for various reasons do not possess and never will acquire skill in musical performance but who have musical perceptions and a keen susceptibility to musical impressions. Such persons should form the great body of the audiences to whom artists play and sing, and an early training in listening to the best music will give them a culture to be obtained by no other means. Long familiarity with the best will give them unconsciously a standard of comparison and thus the public will gradually be elevated musically. Then the immediate enjoyment which the pupils receive in this course is very great, even touching, at times. No preparation on the part of those entering these classes is required beyond what they receive in the ordinary work in the public schools, familiarity with the major and minor scales and the ability to sing any interval. The work done in the Springfield schools, it must be added, is unusually good. No ability to play the piano is required in these High School classes, though, of course, it is an advantage. As a matter of fact, most of the pupils who take this special work do play the piano more or less, and a few the violin.

This course in the Springfield High School has two objects. The first is to give the pupils such information about music as any well-informed person may reasonably be expected to have, the rudiments of harmony, the elementary principles of musical form, something of musical nomenclature, the history of music—in short, many things which every thorough student of music takes for granted, but which not every college graduate knows. The second and more important aim is to familiarize the students with as large a body of good music as possible, so that it may become an organic part of their culture.

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There is no reason why every educated person should not be acquainted with the Bach fugues, the Beethoven symphonies and sonatas, the Schubert songs, the Schumann and Chopin piano compositions as much as with the Shakespeare plays, the Homeric epics, the novels of Thackeray and George Eliot and the lyrics of Shelley and Tennyson—no reason except the difficulty of hearing them well performed. The conventional method of teaching the history of music has been ignored for fear the students would never get beyond the Greek modes or the Gregorian chants or at most the epoch of the Netherlanders. Interesting and valuable as such studies are to the professional student or antiquarian, for the general public they bear no comparison with the study of the masterpieces of modern music which have for us a vital meaning.

A course extending through the four years of the High School has been outlined, but thus far only two years of it have been given. This fall a number of students wished the third year's work, but it was impossible to arrange an hour. Just here let me state some of the limitations by which this course is hampered. To begin with, it is of course elective, but the choice of it is restricted to those members of the school who are passing in their other work and who have no conditions and whose conduct is satisfactory. This, while securing a class of picked students, limits the numbers materially. Furthermore, the subject does not count in the amount of work required for securing a diploma. Consequently only those who are really interested in the subject will elect it, because it requires two hours a week for which no credit is received. Then the program of all the other studies is arranged first and afterward the electives, so that after the elections have been made the conflict of hours deprives many pupils of the privilege of taking music. This year about fifty pupils of a school numbering 600 or more are in these music classes, a proportion which, considering all the difficulties, is fair. The number in a class ranges from seven to sixteen, though there have been classes with as many as twenty-five. I have found the smaller classes more desirable, because I can do more with the pupils individually. If the work were simply in the form of lectures and recitals, numbers would make no difference, but each pupil recites upon the subject matter presented in the

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class-room. Each class meets twice a week for a period of forty-five minutes, and no work outside of the class-room is required. Every pupil is provided with a note-book in which are carefully recorded all facts given in the class-room, general remarks, the names of compositions performed, with the names of the composers, and anything else of sufficient importance. The pupils are required to write the names of compositions heard as carefully as if making out a concert program.

In harmony the object is to secure first of all recognition by the ear of the more common harmonies employed. After this comes practice in reading them from the blackboard and occasional writing. The first year's work aims to give a thorough knowledge of intervals, major, minor, diminished and augmented triads and the dominant and diminished seventh chords. Little is done with the inversions as such, either of triads or of seventh chords. All the triads of the key in both major and minor modes are taught, together with their technical names, and the progressions from tonic to dominant, sub-dominant and relative minor and vice versa. Usually a small part of each lesson is devoted to this elementary harmony and practice in "ear-training," to use the unfortunate expression which suggests the education of a trick elephant.

The second year's work in harmony is simply a continuation of the first. The inversions of the triads and seventh chords are studied, something about the connection of chords taught, the writing of cadences, and occasionally a very easy melody or bass is harmonized. I wish to emphasize the fact that in the compositions played in class the chords and progressions which the class have learned are pointed out, thereby making a practical application of the knowledge gained. From time to time the pupils do a little writing in their music books, a few intervals or chords, or a simple melody, written from hearing them played. Sometimes they write chords or intervals simply from the name, sometimes they copy a theme from some important work. It must be remembered that the time at our disposal is very limited and that comparatively little can be done in any direction.

In the first year the larger part of the music played is chosen to illustrate musical form. The most important types of mu-

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sical form are studied, to give a foundation for more special study later. We begin naturally with attention to phrasing, using both analysis and synthesis. The pupils are always interested in studying first something which they already know, for instance, the Austrian national hymn, or the theme of the variations in A from the Mozart sonata, which they have sung from the primary grades up. We take up the principles of repetition and contrast, imitation, etc. We study the simple song-form, binary form, especially as exemplified in the minuet and scherzo, the sonata, the rondo, the fugue, all with little attention to technical terms beyond what are necessary for the sake of convenience, illustrating copiously with examples. The aim is to make the pupils see the salient characteristics of each form so as to recognize it. We do more or less detailed analysis in connection with this. The principle observed is that of helping the pupils to perceive for themselves and find out how one form differs from another. They are expected to be attentive and active listeners and are questioned individually.

Of course in all this analytical work care must be taken not to lose sight of the fact that it is merely a means to an end. It would be worse than useless if the pupils were to forget the music in the effort to study form. I try to guard against that all the while, but the essence of music it is impossible to teach. All that can be done is to present it in the most attractive form possible, removing all obstacles to the perception of its beauty; then if the pupils have the really musical nature they will understand and enjoy it. I avoid especially any explanatory "interpretations" of music. An occasional hint as to the general character of a composition, a question as to its nature asked of some pupil, an emphasis of a particular beauty, but no fanciful story unsanctioned by the composer, to which the music must be fitted. I wish to have the music convey its meaning directly to the minds of the pupils. Illustrations are drawn from as great a variety of sources as possible, although a concert grand piano is the only means at hand for performing them. I use symphonies, quartets, oratorios, songs—in short the best things I can find for the especial purpose.

The course has intentionally been left elastic, so that time may be taken for any special work that seems desirable. For

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instance, during the weeks immediately preceding the annual festival in May, we study some of the principal works to be given. Last year we studied "Elijah" and Beethoven's Fourth Symphony; the preceding year the Ninth Symphony. On the rare occasions when grand opera visits Springfield we study the opera to be given. For two seasons we have gone over in class the works given by the Kneisel Quartet.

The second year offers especially a study of pianoforte music and songs. In this pianoforte literature is divided into its general epochs and its development traced. Little is done with the lives of the great composers except incidentally and not much is made of dates, but the historical perspective is preserved. In one year it is naturally impossible to give complete courses in the Bach fugues, the Beethoven sonatas, all of Schumann and Chopin, to say nothing of the moderns. Still, enough is done to show the nature and characteristic style of the most important composers and to make the pupils really familiar with many of their best works.

Less time has been devoted to songs than to piano literature, less than if I were a singer. Still I feel that even a study of them at the piano is better than none. For one's self it is often better than anything else, but it is one of the most difficult things to do for a class, except a class so small as to gather around the piano and be entirely informal. We spend several weeks upon Schubert, Schumann, Franz, Rubinstein and other song writers.

The third year's work, which I am longing to be able to give, is to be devoted to chamber music, and the fourth to orchestral and choral works. But it must be understood that none of these departments is wholly omitted from any year's work.

A list of the compositions played in class will give some idea of the material used.

Bach: Preludes and Fugues in C minor, G major, C sharp major, Book I of the Well-Tempered Clavichord; Prelude and Fugue in C minor, Book II; Prelude in E flat minor, Book I; Prelude from English Suite in A; Invention in F; Gavottes in G minor and D minor; Gigues in G and B flat; Chromatic Fantasia; Sarabande from sixth 'cello suite; Gavotte from violin sonata, arranged by Saint-Saens; Chorus from St. Matthew Passion.

Bach, C. P. E.: Sonata in D minor, first movement.

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Beethoven: Symphonies; Minuet from First, Scherzo from Third, Themes of Fourth, First movement of Fifth, Allegretto from Seventh, Themes of Eighth, Ninth entire; Themes of Quartet, Op. 18, No. 6; Sonatas, entire, Op. 2, No. 1; Op. 2, No. 3; Op. 13; Op. 27, No. 1; Op. 57; Separate movements, Minuet from Op. 10, No. 3; 1st movement and Andante from Op. 14, No. 2; Variations and Funeral March from Op. 26; Finale of Op. 31, No. 2; Minuet from Op. 31, No. 3; Themes of sonata for piano and violin, Op. 30, No. 2; Overture to "Fidelio."

Boocherini: Minuet from string quintet.

Brahms: Capriccios in F sharp minor and B minor; Intermezzo in A flat.

Chaminade: Piece romantique; Menuet in B minor.

Chopin: Preludes Nos. 1, 3, 4, 6, 7, 13, 16, 17, 20, 23; Etudes, Op. 10, No. 12; Op. 25, Nos. 1 and 9; Op. posthumous in A flat; Nocturnes, Op. 15, No. 2; Op. 55, Op. 60, No. 2; Mazurkas, Op. 50, No. 1, Op. 63, No. 2, Op. 24, Nos. 1 and 3; Waltzes in G flat, C sharp minor, E minor; Impromptus in A flat and F sharp; Polonaise in D minor; Scherzo from B minor sonata; Scherzo in B flat minor; Barcarole.

Dvorak: "Silhouette" No. 2; "Sorrowful Reverie" and "Twilight Way" from Op. 85.

Grieg: Suite, "Aus Holberg's Zeit"; Lyric Pieces, Op. 43, Nos. 2, 3, 5, 6; Themes of Sonata for piano and violin, Op. 45.

Gurlitt: "The Classicality."

Handel: "The Harmonious Blacksmith," Chaconne in F, Gigue in G minor; Fire Fugue, "Lascia ch'io pianga"; Selections from "The Messiah."

Haydn: Minuet from Symphony in B flat; Sonatas Nos. 4 and 14 (Cotta edition), 1st movement of No. 3; 1st movement of No. 7; Theme and Variations from No. 1; Austrian National Hymn; Themes of Quartets in G minor, Op. 74, and C major (Kaiser Quartet).

Henselt: "Spring Song," "La Gondola."

Jensen: Etudes, Op. 32, Nos. 9 and 15; "Feld—, Wald— und Liebesgoetter"; "Waldvoeglein."

Kuhlau: "Sonatina," Op. 20, No. 1, 1st movement.

Kunz: Canons.

Liszt: "Waldesrauschen," "Consolations" in E and D flat; Tran-

Mendelssohn: Songs Without Words, Nos. 4 and 10; Caprice, Op. 16, No. 2; Rondo capriccioso; Prelude in E minor, No. 7; Prelude and Fugue, Op. 35, No. 1; Theme and Variations in E flat; Andante from G minor Concerto; Scherzo from "Midsummer Night's Dream," 4 hands; Trio in D minor, themes of 1st movement; "Lift Thine Eyes" (sung by pupils); most of "Elijah"; Songs: "Lullaby," "Spring Song," "Traveler's Song," "On Wings of Song."

Mozart: Minuet from Symphony in E flat; Sonatas in C, G and F entire; Theme and Variations from Sonata in A; Rondo in A minor; Fantasia in D minor.

Moszkowski: Barcarole, Moment musical, No. 2.

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Ethelbert Nevin: Gavotte in G minor.

Paderewski: Minuet.

Rachmaninoff: Prelude in C sharp minor.

Rameau: Minuet from "Castor and Pollux"; "Le Tambourin."

Rheinberger: Fugue in G minor; Idyl.

Ries: Themes of Suite in F for violin and piano; Gavotte for violin.

Rubinstein: Romance for piano in E flat; Barcarole in G major; Themes of Sonata in D for 'cello and piano; Themes of Nocturne, Op. 11, No. 2, for violin and piano; Songs: "Sehnsucht," "Howling Storm Winds," "Du bist wie eine Blume," "Es blinkt der Thau," "Klinge, klinge, mein Pandero," "Der Asra," "Gelb rollt mir zu Fussen."

Saint-Saens: "Samson and Delilah"; Etude in Rhythm.

Scarlatti: Sonata, Courante and Capriccio in F minor (Buelow); Sonata in G minor (Tausig).

Schubert: Unfinished Symphony entire; Variations from D minor Quartet; Adagio from the "Wanderer" Fantasie; Menuetto in B minor; Moment musical, Op. 94, No. 6; Impromptus, Op. 90, Nos. 2, 3, 4; Waltzes, Op. 9, Themes of "Trout" Quintet; Songs: "Cradle Song," "Who is Sylvia?" "The Wanderer," "The Trout," "The Last Greeting," "Serenade," "The Wild Rose," "The Erl King," "Rest Thee, Soldier," "Der Musensohn," "Auf dem Wasser zu singen," "Du bist die Ruh," "Die junge Nonne," "Wanderer's Night Song," "Mignon's Song," "Der Lindenbaum."

Schumann (entire works): "Papillons," "Carnival," "Fantasiestuecke," "Etudes symphoniques," "Kreisleriana," Nos. 1 and 2; Novelette in A from Op. 21; Novelette, Op. 99, No. 9; Nachtstueck, No. 4; Romance, Op. 28, No. 2; Op. 15, Nos. 1, 4, 5, 7, 91; Album, Op. 68, Nos. 2, 3, 23, 36; Canon from Sonata, Op. 118, No. 2; 1st movement of Sonata, Op. 118, No. 1; Themes of Quartet in F; Allegro from Faschingsschwank; Songs: "Dichterliebe," Nos. 1, 2, 3, 4, 7, 9, 11, 16; "Frauenliebe und Leben," Nos. 1 and 2; "Der Nussbaum," "An den Sonnenschein," "Die Lotosblume," "Wanderlied," "Widmung," "Mondnacht," "Die beiden Grenadiere."

Sgambati: Nocturne in B minor.

Tschaikowsky: Themes of B flat minor Concerto; "Humoreske"; "Im Dreigespann," "Schneegloeckchen," and "Barcarole," from "The Seasons"; Songs: "Cradle Song," "Nur wer die Sehnsucht kennt."

Wagner: Pilgrim Chorus from "Tannhauser"; Selections from "Lohengrin" and "Die Meistersinger."

Weber: 1st movement and Minuet from A flat Sonata; "Invitation to the Dance."

Wieniawski: "Legende," for violin.

This list of works will compare not unfavorably with the lists of works studied by the classes in English literature. It has grown little by little according to the needs and the facilities for supplying them. Probably no one pupil has heard all of these works or will remember all of those which he has

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heard, but the same may be said of students of literature. The time may come when an acquaintance with the masterpieces of music is to be expected of an educated person, as much as with the masterpieces of literature, sculpture and painting. Most of the things are played several times in class, for frequent repetition is found to be indispensable in giving real familiarity.

At the very outset I began giving an occasional recital outside of school hours to which all these classes and a few of their friends were invited. From time to time musical friends have kindly volunteered to help me, so that I have had the assistance of violinists, singers and a violoncellist. Last year I engaged enough players to enable me to give Schubert's Trout Quintet very acceptably to the High School, the teachers of the public schools and a few others. The rest of the program consisted of one movement of Mendelssohn's D minor Trio and two numbers for piano solo, a program not too long or difficult for a beginner to listen to and carry away a definite impression from. I have received a great many letters expressing appreciation of this concert.

Very few recitals and chamber concerts are given in Springfield by artists of the highest class, and to meet this lack I undertook last year a series of such concerts for the High School in particular and the public in general. It was a doubtful experiment. I could find no one to help take the risk or even to share the responsibility of the management. The beautiful auditorium in the new High School building furnished a favorable opportunity and finally the series was opened with a concert by the Kneisel Quartet, managed by the head of one of the piano firms in the city. The concert was successful and left a small nest egg for a concert fund. I continued the series with a song recital by Miss Marguerite Hall and a piano recital by Mr. Edward MacDowell, all I dared venture the first year. Both of these more than paid for themselves. For all of these recitals the price of tickets was one dollar, with a half rate for the High School pupils. This year we decided to try low prices and see if the reason for the rather small attendance upon the best concerts in Springfield had been due to high prices. So the tickets for the first concert, given by the Kneisel Quartet, were put at

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fifty cents and at twenty-five cents for the High School pupils. Every seat in the hall, seating 800, was taken and many chairs had to be put in the rear. It will be interesting to watch the experiment through the remainder of the year. When some rich and public-spirited man, with a love for music, shall endow these concerts we shall be able to plan a full course of the very highest character and at the lowest price, such as they have at Oberlin, for instance. One great advantage in having this course of concerts under the control of one person, and that person the teacher of the music classes in the High School, is that the absolutely high character of them can be maintained without difficulty or friction. The object would be defeated if anything inartistic or trivial were to be admitted. This does not mean that we must engage some star virtuoso at a fancy price. There are plenty of excellent artists to be had at prices within our means.

There is a danger connected with the management of the concerts as well as with the classes in the school. If a superficial or incompetent person were placed in charge of a course like this the damage done to the cause of art would be inestimable. If inferior concerts were palmed off as excellent, if low ideals were placed before the students, if wrong or inadequate interpretations of masterpieeces were given in the classroom the instruction would be worse than useless. A course like this in the hands of an imperfectly educated teacher would be a dangerous weapon. Many qualifications are required, not merely to make the best teacher, but to make one fit for such work at all. No mere pianist, however brilliant, will do. The teacher must have a certain degree of musical maturity which comes only from years of study and of hearing good music well given. Practically the whole field of music should be familiar to the teacher. In addition to this familiarity he must possess sufficient of the technique and temperament of the artist to be able to give intelligent and artistic interpretations of the works studied. Faulty phrasing, absurd and eccentric tempi, should be impossible. Every performance should be a finished work of art, otherwise the student gains a wrong idea of the composition. This is a point which would bear much emphasis, but I content myself with this warning.

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With the right teacher the "superficiality" of such a course will take care of itself. In a sense it is superficial; that is, it is not intended to take the place of the thorough and exhaustive study of the professional musician. For that it is only preliminary. But as far as the course in the Springfield High School goes, nothing is taught that has to be unlearned. No claim is made for more than elementary work.

The visible results of the work are slight, and the most valuable it is impossible to measure—the ability to appreciate and enjoy good music. And yet the ability to recognize and write intervals and chords and a few progressions, to tell the general pattern of a musical composition, is something not to be held in light esteem. Most of the pupils learn to distinguish the different kinds of chords without much difficulty and the sound of the different intervals with somewhat more. They vary a good deal in their ability to recognize different kinds of form. One of the hardest things to secure is the power of remembering the exact name of a composition and of associating its name and that of its composer with the sound of the work. On the other hand I have hardly had a single pupil who could not surely tell whether a given composition had or had not been played in class. It is difficult for one who has always lived in a musical atmosphere to realize the crude ideas which some of the young people have about music. The instruction opens up to them an undiscovered country with undreamed-of treasures. The greatest freedom of comment is permitted and encouraged and the unconventional opinions of the untutored mind are interesting and often refreshing. Independence of opinion is sought, and yet any flippant snap judgment of masterpieces is discouraged. The pupil is taught that the difficulty may lie with himself if he does not enjoy a composition which is recognized as a great work of art.

It will take years for the leaven to permeate the whole community, but I see traces of its work already. The interest manifested by the pupils is a most encouraging sign. There have been several post-graduate students, two of whom came for music only. This year one pupil who had already had two years of the course came into the first-year class because no third-year class could be arranged, and she was unwilling

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to give it up entirely. Several have gone over the same year's work twice on account of other studies conflicting, and many have come to me lamenting that the arrangement of their other studies prevented them from electing music. It has invariably been to their advantage to take it twice, and has not been so monotonous as might be imagined, since the illustrations are varied from year to year.

I may add that such a course as this would be impossible without the cordial co-operation of the persons in authority, all of whom have been so kind as to express a warm interest in the work. So far as I know there is no other public school in the country which has a course like this. Little of it is new; it is only the combining and systematizing that has not been done before. I feel under special indebtedness to the Editor of MUSIC, who made a beginning long ago in his lectures, afterwards printed in "How to Understand Music." He early recognized the fact that music was to be heard and did pioneer work in helping the public to realize it. There have been imitators, many of whom have neither intelligence, knowledge nor culture, and make self-respecting musicians feel like keeping silence in regard to their beloved art. In spite of these charlatans, perhaps because of them, there is room for much genuine work to be done in the way of teaching people to listen to music, and it is hoped that this sketch of a modest but sincere effort in a high school will be found of interest.

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# CESAR CUI ON THE DECAY OF MUSIC.

(Translated from the Russian.)

BY LEO HAENDELMANN.

At the present time music suffers a hard, but we hope a passing, crisis of an universal decay. And very often are we reminded of Rubinstein's words with which he closes his book: "Are we not approaching in the art of music the time of 'Götterdämerung' (the dusk of the gods)?"

In a preface to an article, "Two Foreign Composers," Caesar Cui expresses his views on the decay of music.

We give here the translation of this preface, as we think it will be of great interest for every musician to know what one of Russia's great composers and most eminent music critics thinks of modern music.

This article appeared in a Russian magazine, "Artiste," January, 1894.—Translator.

There are many reasons for this decay, but I will speak here only of the most important.

First, the absence of a real genius among composers. All the greatest composers of the middle of our century are already in their graves.

With Berlioz's death France lost a composer who was often clumsy—almost ugly, strange—almost unintelligible, but still highly talented and very original. The death of Gounod, the sympathetic author of "Faust," was also a hard blow to French art. The numerous living composers all possess a very good technic and a highly developed sense of sound coloring, but they cannot tear themselves away from the magic circle of "Faust" and its like. It is very probable that Bizet would have had succeeded in finding an independent and individual way of attaining great results ("Carmen" is a good guarantee for it), but premature death put an end to all his efforts. Among the group of French composers Saint-Saens is the idea; now music exists only in order that instrumentation should appear in a most effective and impressive way. Now it is an accepted practice to invent some orchestral effect and then to try to fit some suitable music to this effect, i. e., music that should bring out this certain effect most prominently. most distinguished; he possesses a marvelous technic and he

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is a thorough musician, but he is cold and his melodic gift is poor. There are also some, the "young" (Vincent d'Indy, Bruneau and others), who try to distinguish themselves, but they simply add to the same variations on "Faust" elements of cacophony and absurdity. One is made to think that they are attaining originality by mechanical means: having written the most commonplace music, they put down to some accidental notes accidental sharps and flats, which make the composition false and ugly—but original.

With the death of Wagner and Liszt two masters disappeared from Germany; we may not sympathize with these two, but it is impossible to deny their great influence. These two musicians had a decisive influence on the direction of music and enriched it with new elements. At present there is left to Germany one Brahms, a deep thinker in sound, but he is not a star; and of young and highly gifted composers we hardly hear anything. The Norwegian composers, Grieg and Swendsen, never had any direct influence.

In Italy is living yet the old, very old, Verdi. We must wonder at his energy and his youthfulness, but not even his last operas will save from bankruptcy the weakened and decaying creative powers of his contemporaries. And besides, we must remark that the true and fully deserved fame of Verdi is based not on his latest operas, "Falstaff" and "Othello," but on the earliest, "Rigoletto," "Aida," etc. The ascending Italian stars, Mascagni and Leoncovallo, realize a full decay and even a profanation of the art of music.

We Russians have lost within the last few years two great and original musicians, Mussorgsky and Borodin, and not very long ago the highly-gifted though less original than the abovementioned, P. I. Tschaikowsky.

The second reason for this present decay of music consists in the triumph of sound over music. Sound has vanquished music and made it subordinate. Formerly instrumentation used to be a means for a descriptive expression of a musical This is very natural, and we must not be surprised at all. Every day there are invented new musical instruments, the orchestral palette is growing richer and richer; how is one to resist the temptation to make use of this richness? How is one to keep himself in certain bounds in this new business and

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not to overdo the thing? And now if you take into consideration that it is much easier to invent some beautiful orchestral effect than to create a beautiful musical theme, then it is apparent why the contemporary composers made their cult not music but sound. Sound is the safety-valve of their creative poverty. The cult of sound, the striving after orchestral effects, started itself with Berlioz, and since then it continues to acquire more and more followers (adepts).

As to the public, the cult of sound being more accessible, was always more to its taste. How is to be explained the peculiar love of the public for vocal music, the works of which are much more inferior to those of instrumental (absolute) music? The main reason for this is that the human voice is the most attractive instrument by its sound (timbre). How are we to account for the success of the most vulgar Italian operas and for the fact that, even in our time, there is a place for performances of such operas as "Favoritta," "Lucia" and others? Because they are written well for the voice, and therefore very well performed, i. e., the sound triumphs over music. How will we explain the success of some very doubtful singers? By their splendid B flat or C sharp, which, as soon as heard, our true music-lovers leave the theater.

At the present time the orchestra in instrumental music is beginning to play the part of Italian singers; its sound begins to fascinate the hearers, entirely pushing back music. And is there anyone who has not noticed with what bored indifference the public sits through the symphonies of Beethoven and Schumann, in whose works sound is subordinate to music, and how ready the same public is to applaud anything that has an orchestral sonority and virtuosity?

The third reason accounting for the present decay in the art of music is the infinite number of composers. Is there anyone now that does not compose and publish his own compositions? There are at present composers that make music at the piano with one finger. Their musical secretaries write down these compositions, harmonize and orchestrate them. And these compositions are published, are flaunting in the windows of music stores, are performed on concert stages and theaters; the composers are applauded, they receive crowns of laurel and the well-read newspapers sing praises to

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these composers, in whose works only one finger takes part. How is the public to discriminate in this flood of different tones, and is it not probable that, thanks to this circumstance, some really beautiful compositions are smothered?

At the present time there is only one way for a composer to get along: to write much, and personally he must go around the world, performing his own compositions. I do not want the reader to think that I condemn these means. As soon as this is the only way, there cannot be any place for condemnation. But still, it is a very hard one, even if this peddling is attended by usual triumphs, though sometimes they are very ephemeral; and, after all, not every composer is able to push forward his works by these means. Consequently there are becoming popular a good many compositions not for their own merits, but quite accidentally, i. e., those that are steadily offered on the market.

Before this kind of peddling existed composers that were not appreciated during their lifetime received after death their full estimate and took their well-deserved rank among immortals. This was the case with Beethoven, Schumann, Glinka. At the present time nothing of the kind can happen, mainly on account of this superabundance of composers and of the absolute impossibility of making a discrimination between them. At present posterity might easily overlook a true musical genius. And we actually witness something like it. Lately Western Europe begins to take interest in our (Russian) music, but they passed Glinka, they made their acquaintance with his works too late; they know and appreciate better the music of our new composers, that of Tschaikowsky, Borodin, Rimsky-Korsakoff, than that of Glinka.

It is true the theater is a powerful means to make oneself popular, and the production of one successful opera is sufficient to establish the composer's reputation; and, thanks to this, all the rest of his works will get a hearing. But yet more about operas than about books must be said: "habent sua fata" (they have their own fate). We must not forget that neither "Faust" nor "Carmen" had any great success at their first performances, and only gradually after these two operas were produced a good many times did they become great favorites with the public. But our composers have no such

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opportunity, for our present board of directors of the Imperial theaters does not revive any operas which have already once been cut off from the list, and we may say with full confidence that none of the best operas of Dutsch, Dargomijsky and Mussorgsky will ever take their fully deserved place unless there should be an entire change in the board of directors.

The fourth reason for the decay of contemporary music consists in the struggle for existence, resulting from the crushing competition which has penetrated into art. The results of it are seen in hasty and ceaseless creation; the changing of art into a trade; a chase after success by any means; absence of ideals and style; absence of artistic conscience, etc.

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## RHYTHM, MELODY AND HARMONY.

(FROM THE FRENCH OF M. KUFFERATH.)

(Concluded.)

With melody we enter into the domain of the artificial. All melody is composed of little phrases or designs, that is to say, of short successions or patterns of sounds ascending or descending, and of skips, which are combined with each other, or repeated, or imitated to an unlimited extent. Now, these little phrases or motives are based upon the tonal scale in which they are conceived.

Why is it that all people do not have the same scale? It is a mystery, this strange phenomenon. It is due undoubtedly to physiological, ethnical and sociological causes altogether. The Orientals make use of a scale sensibly different from that which is common to the people of Central Europe; the Chinese avoid certain intervals which to us appear indispensable, and yet the absence of these intervals produces no sensation of loss in their music; the Arabs, and in general the African peoples, in so far as we understand them, employ small intervals, such as the European ear, even if well trained, remembers with difficulty. The scale of the Hebrews and of the ancient Greeks was differently constituted from our two scales of major and minor, and our own ancestors in the middle ages used tonal successions—the famous tones of the church—which appear strange to our ears, habituated to major and minor.

Physiological causes, ethnic traditions, conventions imposed by imitation and use, all these influence enormously, we cannot doubt, the sense which we attribute to a design or to a melodic phrase. All these different scales are like so many different alphabets. It is necessary to know them in order to read, that is, to comprehend the different musics of which they are the foundation.

More artificial still than melody is harmony, even though it is in part a natural phenomenon. There is nowhere in nature, everybody knows, an isolated sound. Every musical tone is accompained by accessory sounds called harmonics, which a trained ear can perceive, or which can be brought out by

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special instruments when the sounds are not audible to the ear. Helmoltz determined this point.

All melody is, then, in its nature a harmonic succession, since each one of the sounds which compose it generates, whether we hear them or not, the accessory sounds of which it is the foundation. This phenomen is the base and source of harmony, but it is not what we understand by the word harmony.

The chords with which we accompany our melodies do not necessarily contain all the harmonies of each sound; some of these harmonies we adopt, others we throw out, and some we ignore.

Harmony, then, is an artificial combination of natural elements; it is so conventional that it changes from one century to another. Our ear formerly admitted harmonic successions impossible to support today, such as the fifths and fourths of Dechant, which in the tenth and thirteenth centuries were the delight of the monk musicians.

Better still, we see certain people who ignore harmony completely; the ancient Greeks, if they were not absolutely ignorant of it, practically got along without it, and contented themselves with monody or homophony (doubled in the octave) in their music, whether vocal or instrumental.

The Orientals, on the contrary, have practiced almost the whole of harmony, to judge by the number, importance and complication of the instruments on which from time immemorable they have accompanied their songs. The Arabs have a complete system of harmony; even the barbariaus of Central Africa certainly have notions of harmony, since they employ instruments of many strings to accompany their songs and dances.

Is it necessary, moreover, to recall the surprising and marvelous harmonic combinations which the peoples of the Malay archipelago know how to produce with their bells? They captivate us with their strange and delightful charms, of which we do not exactly comprehend the sense; or at least we are unable in our present state of knowledge to fully penetrate its meaning.

It is, then, very evident that conventional traditions operate together with physiological and ethnical causes to fix the sense of musical language. The music of each people and of

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each race corresponds to a combination of circumstances, at the same time specific, natural and historic, which have produced its culture and have raised it to a more or less elevated degree of civilization; their music develops itself equally with their language and in a similar fashion, if not absolutely identical. Our languages in Europe are a development, as the result of a long series of evolutions and changes; they became fixed much later, and even today submit to modifications and transformations which it is impossible to prevent. The progress of our music is absolutely similar. In this case we might say that musical art is a late product of each civilization.

To resume, it results from all this that music is substantially the sentimental language of a race, whose complete comprehension is never accessible to other individuals than those of the same race. From this it results that there is no great thing to be hoped from the fusion of exotic musics with our own.

I am well aware that an illustrious master, M. Camille Saint-Saens, is of a different opinion. Lately in a very remarkable article in the Nouvelle Revue he has called the attention of musicians to the Orient and to antiquity. "Music," he says, "arrives only at the completion of an evolution. Modern tonality, which has founded harmony, is in distress; it has made exclusive use of two modes, major and minor. The modes of antiquity come back upon the scene, or, failing them, there will be an irruption of the modes of the Orient, whose variety is immense. All this will furnish new elements to worn-out melody, which from then on will commence a new and very productive era; harmony also will be modified, and rhythm, which is now only half exploited, will develop itself." Mr. Saint-Saens has come back to this thesis at different times, notably in a paper at the Institute of France in 1884 on "The Past, the Present and the Future of Music."

Certainly this is an interesting view, and it cannot leave us in doubt as an indication of the tendency of one of the most eminent masters of the contemporary school. But despite the high authority which attaches to the thought and writing of so eminent a musician as M. Camille Saint-Saens, I doubt whether the exotic music which they recommend from the East, and from the West, from the North, and from the South,

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can ever transform or renovate our European musical art. Our composers will be able to derive, no doubt, new or striking effects, but they will not assimilate the essential elements; these correspond to another sensibility, another culture. All which up to the present time has been introduced into our music from the modes and rhythm of the East has not resulted in any real enrichment of the art. In spite of all efforts, we only arrive at a sort of conventional Orientalism, a more or less inconsistent adaptation—nothing more. From the so-called Turkish music of Mozart and Beethoven, the "desert" of Felician David, and of that in the Egyptian concerto of Mr. Saint-Saens, and the American Symphony of Dvorak, to the rhapsodies more or less exotic, so bountifully produced, I see no progress, no advance; these attempts, from so many sources, remain isolated, without any real meaning, because these strange melodies which they bring in amalgamate themselves only imperfectly with our system of melody, harmony and rhythm. To change the word, it is as impossible to make them enter into our European musical language as it would be to renew the French language by the help of the Javanese, the Chinese, the Turkish or the Arabian. It could only be by a transformation and an alteration of the race by the fusion of species and the mixture of bloods. Such a phenomen is not to be expected. It is for the moment at least excluded from the practicabilities.

For the same reasons there is nothing to be expected in our art by restoring the ancient Greek and Roman music. Although we know little of it, that little is enough to show that there is an incompatibility between that music and our own, even while there are close historical relations between them. We cannot even go back to the ecclesiastical modes which dominated all Europe before the middle ages. While our present tonal system, with its two modes, major and minor, has been developed from them and at a date relatively recent, these old scales have become as strange to us as the French or German of the twelfth century; they belong to a dead language. Whenever we employ them, it is never more than temporarily and by fragments, for the sake of a particular effect.

We might, indeed, affirm, as a result of these observations, that no music can be comprehended absolutely without prep-

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aration and instinct. Use, memory and comparison enable us to comprehend the meaning of the melodic phrases of our own music; the better we know these primeval forms, the more they take hold of us. On the other hand, a music in which the melodic forms and rhythms are strange to us, so long as it is new to us, necessarily leaves us cold and indifferent. A musical language has to be understood, like a spoken language; neither more nor less. When we remember the long apprenticeship we have to undergo, since our earliest childhood, even before we possess the first rudiments of our mother tongue, we can understand that the same thing must happen also in music.

It is on this simple and natural account that popular song holds such an enormous importance for musical art. The popular music furnishes the first melodic and rhythmic elements of the musical language of every people, and is in fact the vehicle of this early ear training; popular music is the receptacle for all those melodic and rhythmic formulas which are the most adequate to the sensibility of each local or national group of individuals; it conserves and transmits more or less clearly and justly, their fashion of feeling and of being moved spiritually (in the chanson) and physically (in the dance). This popular art is for the higher music the source of an inexhaustible rejuvenation; its elements are analogous in all points to the picturesque or expressive associations of words which from the language of the people pass into the literary language and there maintain their vitality. Musical works which are composed exclusively of the elements transferred from the customs, language or culture foreign to us seek in vain to touch us; or at least will not do so only after a long and careful initiation.

Let it be observed at this point that in the actual condition of our European musical culture, and in consequence of the historical circumstances of the development of this culture under the aegis of the Catholic Church, the music of all European nations has a common foundation which establishes between them a similarity much greater than that which is found between the different European languages. This is above all true of our cultivated music. The ethnic character of Italian, French, German, Spanish, Anglo-Saxon, Scandi-

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navian and Russian music no longer exists except in folk music, the origin of which is very remote.

It is often asked why we no longer create folk songs. The explanation of this phenomenon is found in the preceding paragraph. There is no longer any creation of true folk songs in Europe precisely because all the European people have been habituated for many centuries to a common language, the ecclesiastical plain song, which has modified little by little the native and primitive song language of the people. The theater and symphonic concerts have accelerated still more the disappearance of rhythmic and melodic originalities. We have nothing left except musical dialects. Solely the Spanish, whose music was subject during several centuries to the domination of the Moors, and the Russians, who by reason of their adherence to the eastern church have not been subjected to the constant and direct influence of the Roman ecclesiastical chant, they alone have preserved in their music relatively an important part of their personality. In consequence of similar circumstances the Hungarian Tsiganes have escaped this leveling process and still preserve themselves in part insensible to the forms of expression by which, for instance, Italian music distinguishes itself from the French, and the latter from the German and Scandinavian music. These nuances are wholly dialectic.

As our European music is today constituted (because there is a narrow point of view in which we can still speak of German music, French music and Italian music) it is an art whose development has broken the bounds of all prevision. The question of its future has tormented in vain many bright minds. It is impossible to say what course it will take. It is altogether likely that its future evolution will resemble that of the past, and the evolution of all human things.

The actual development of our art of music brings us face to face with an element which has been practically somewhat fixed since two centuries, Harmony; but the manner in which this has been developed by Monteverde and Zarlino, and as it has been developed by the great classic masters from Bach down to Wagner, appears no longer to suffice for the excessive auditive sensibility of the present. The major and minor modes tend to efface themselves. They are giving place gradually to a single scale of semi-tones, numbering twelve in the

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octave, a chromatic scale without a determinate character, but capable of furnishing an infinite number of unforeseen expressive shadings. It is at the same time a simplification and a complexity.

On the other hand, from a more particular point of view, in each class we find important modifications of detail. In instrumental music, for instance, symphonic, chamber music, etc., we find clearly a marked tendency to give up the symmetrical arrangement and the proportionate development, if I might say so, of the composition.

Even though Wagner in many conversations enunciated contrary opinions, quite a number of his processes of composition, justified by the special character of dramatic work, have passed into the domain of pure symphony. His system of a leading motive, a significant theme intimately allied to the peculiar nature of dramatic composition, has become the current usage, not alone in orchestral style, but even in chamber music. From this a great class of very important modifications of form and the architecture of pieces purely instrumental, frequently a poetic idea, a picturesque design, a determinate succession of sentiments, intervenes in the development of a composition which is no longer dominated by the elementary laws of symmetry and of pure musical proportion. Psychologic elements have here intervened.

Moreover, at the same time that they have been in search of these melodic and harmonic combinations adapted to this new tendency, our modern composers have preoccupied themselves with rhythmic proportions, because the three elements remain intimately united and react constantly one upon the other despite the development which they undergo separately.

This tendency might well affright philosophers only half musicians, such as Count Tolstoi, who deplores the excess of complication; it inspires us on the contrary with not the slightest terror. It is necessary to encourage it, in recognizing that if our living artists have renewed in a certain sense their melodic and harmonic material, they seem to rest still very undecided and uncertain in regard to rhythmic matters; they experiment, they seek out, they have not yet found; the polyrhythmic which captivates and interests them as legitimately

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as polyphony remains still imperfectly organized, without general principles, and good definition.

While they work away at their efforts, let us guard ourselves from hasty judgment, and, above all, from the pessimistic impressions habitual to gloomy spirits and sedate temperaments, the enemies of adventure. The timorous have always existed, and they never have lacked in any epoch of transition.

Somewhere about 1850 morose philosophers and estheticians of music spoke exactly as Tolstoi and Nietzche are speaking at the close of this century. They deplored the enfeeblement of inspiration, this indefinable something; they expressed their regrets on the subject of excess of complication of the new compositions, and they set themselves at each innovation to search out some new form of expression for condemning it.

Nevertheless this was the moment of complete maturity of certain masters in whom our musical century takes most pride: Berlioz, Mendelssohn, Schumann, Chopin, Richard Wagner, not to speak of masters of the second rank, such as Meyerbeer, Gounod, A. Thomas, Halevy, Liszt, to which names several others have been added since: Cesar Franck, Bizet, Johannes Brahms, etc.

These renewed lamentations merit no consideration whatever, and it would be a great mistake if they were permitted to disturb the conscience of a single laborious and sincere artist. If these do not succeed in all respects, their labors are not less worthy of honor; and in spite of everything they will bear fruit. They are beginnings; some other one will arise who will fully carry them out.

In what sense, and towards what horizon, will these complete artists, these geniuses, lead us?

Vain question! Puerile problem!

One thing is certain: it is that the art of the future will not be indifferent to that of the past. The new evolution will be a continuation of that which has been completed. Goethe said that any artist arising ten years earlier would have been very different from what he would have been if he had come ten years later. This is absolute. Mendelssohn developed this idea one day before a disciple, who questioned him upon the subject, adding very justly: "that the genius of Beethoven should be manifested as it was, resulted from the

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series in which he appeared. If he had come in the time of Handel he would not have been our Beethoven; before Haydn and Mozart he would have been something very different; and Haydn and Mozart would have been different if they had come after Beethoven. They would have found other artistic inspirations which would have worked differently upon their impressions."

Our contemporary artists have come after Richard Wagner. They are in his "series." As it was impossible that Wagner should not have submitted to the influence of Beethoven, in the same way it is impossible that our young musicians should not submit to the influence of Richard Wagner; considering the time when they lived they could not have done otherwise, and it is in this way that they will continue, that they will develop the things which they have discovered, the novelty, and add it to the admirable edifice of tones elevated by those who have come before them. It will be impossible for them to go back, however much they might be asked, to the formulas of Mozart, or to those of Beethoven, or to those of Bach, or of Palestrina. So much, at least, is certain.

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## INTERVIEW WITH MR. CHARLES W. CLARKE.

Among the more notable concerts last month in Chicago were two remarkable song recitals by the accomplished baritone, Mr. Charles W. Clark. The programs of these recitals, as will be seen by the notices in this same issue, were unusually catholic in their range, and had the merit of presenting the whole of Schubert's Swan Songs, fourteen in number, and the Schumann "Poet's Love," of Heine, sixteen in number. The unusual range of the selections presented in these programs, and the wholly superior artistic work on the part of the singer, were such as to immediately suggest that during a recent period Mr. Clark had been availing himself of unusual opportunities for study. Accordingly a representative of MUSIC waited upon him in search of information.

"You are right," said Mr. Clark. "During the last summer I spent several weeks near Munich studying with the celebrated German baritone and lieder singer, Eugen Gura, who, as you remember, is spoken of by Riemann as one of the most celebrated stage singers of the present, and a very distinguished concert singer. As a matter of fact, the popular reputation accorded to him in Germany is that of being the best living exponent of the German lieder, and one of the best, or the very best, Hans Sachs in the 'Meistersingers' that has ever been heard. Mr. Gura is now no longer a young man. I had supposed him to be about sixty-three years old, but I find the date of his birth given in Riemann as 1842. This would make him fifty-seven years old at the present time. Be this as it may, his voice is a singularly beautiful organ, and he is still a very delightful and masterly singer. His range is remarkable. He sang for me a very solid and satisfactory E flat below the staff, and he sings G above with a clear, ringing tone. As he has also been upon the stage, and was a thoroughly trained artist as to the vocal part of his work (a qualification by no means universal among German singers), you can imagine the satisfaction I had at hearing him in this intimate way for so many weeks.

"You must know that Gura lives in a villa twenty or thirty minutes out from Munich, on Starnberger See, where he

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spends his summers, and his intention this year was to rest and neither sing nor receive pupils during the entire summer. Although I was unable to speak a single word of German, except a few of the most ordinary words for purchasing a railroad ticket and ordering a meal, I managed to find my way out to Gura's villa and interviewed him. As he spoke not a single word of English, we jabbered away at each other in our respective languages for several minutes without making any perceptible headway. I managed to gather, however, that he declined to take me, if he had understood that I wanted to be taken, of which I was not quite certain. At length, evidently impressed by my persistence, and perhaps by the reflection that since I had come all the way from America for this particular purpose, it was rather hard on me to send me back without any instruction at all, he asked me to sing something. Thereupon I sang Schubert's 'Du bist die Ruh,' and then, being asked for another, I sang Schumann's 'Ich grolle Nicht.' Immediately upon this he relented, and said he would take me. Upon my asking how often I might come, he said as often as I liked, and we arranged for three lessons a week, one hour each, at fifteen marks per lesson.

"This being arranged, I started out to find some place where I could lodge. I had with me letters to a German family the other side of the lake, which is here about a mile across, where one of the daughters could speak some English. I went over there, presented my letter, and requested her assistance in finding me a place to stay. Thereupon she sent her brother out, who presently returned, saying that he had found a room which I could have at thirty marks for six weeks. When I presented myself at this place to claim the room they immediately spotted me for an American and raised the price to thirty-six marks for four weeks, with three marks trink geld additional to the servant. Thus, by the aid of a neighboring hotel, I was provided with meals and a comfortable lodging.

"I found my lessons with Gura intensely interesting. While I was unable at first to understand the remarks he made about them, his own examples were so much to the point that I very soon mastered the ordinary terms in musical use, and as I was living entirely among German people where no English was spoken, I made rapid progress in the language. The les-

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sons were a most pleasant interchange of give and take on the part of the teacher and pupil. Frequently they lasted long beyond the hour stipulated for, and Gura himself sang about half the time. You can imagine the satisfaction of studying master-works like these with an artist so familiar with every point, and so earnest and capable in his conception of the composer's meaning as Gura, and at the same time so cultivated and finished an artist, and so experienced in public appearance. All these things taken together give a teacher an outfit which for work like this that I was in search of is simply magnificent. We spent the entire six weeks on the 'Swan Songs' of Schubert and the 'Poet's Love' of Schumann. Everything was gone over again and again. My German was carefully doctored until it began to satisfy the exact ear of a native, and at the same time I was not allowed to impair my vocal legato in the way which so many of the German singers of the present permit themselves to do."

At this point the conversation turned for some time upon points of method and tone-production of little interest to the general reader. They were sufficient, however, to reveal Mr. Clark as a carefui and thoughtful artist, who worked out most of the singer's art by his own exertions. This led to a request for his story, and it turned out that he came to Chicago twelve years ago from Van Wert, Ohio, being then twenty-two years of age, and entirely without musical experience except that of singing in Sunday schools and in various musical conventions, where he had already made a mark as a solo singer in an untaught way. His first concert which he heard in Chicago happened to be the "Messiah" by the Apollo Club, in Central Music Hall, with Myron W. Whitney in the bass. Naturally, Clark was much interested. When he saw the hall, fresh as he was from the small Ohio town, he said to himself: "How can a man ever sing in this great big place?" Then Mr. Whitney came out with his "Thus Saith the Lord." "He seemed to be just talking it to us," said Mr. Clark. "Anyway, it was beautiful. The more I heard the more the wonder of the voice and the beautiful singing grew upon me, and the marvel became larger and larger how he could sing so easily in so large a place, and before so many people. I was ready to take the next train back. I knew I never could do it.

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"Fortunately for me, however, as it turned out, I had burned my bridges when I left home. My father had said, in the most decided way, that if I wanted to start out on a wild-goose chase of this sort I could never come back. So the first thing I did was to search for employment, which I soon found, as collector for the Western Electric Company, at eight dollars a week. This occupied my time from eight in the morning until five in the afternoon.

There is a great deal of hard work in a week for eight dollars, but I stuck it out. As soon as I began to get the hang of the city a little, and became familiar with my new employment, I looked about for a singing teacher. I went to Mr. Frederic W. Root, whose name is so well known in every city, as you know, and who has derived so much benefit from the celebrity of his distinguished father; so that any young singer in a country town is sure to know the name of Root, even if totally ignorant of the other singers and artists in a great city.

"Naturally, my study did not amount to a great deal, although I could have by no means done without it. I found the business so tiring that I had very little time for study. I could take a lesson all right, because my time was practically my own—that is to say, I had certain collections to make, and, if I chose to hustle more rapidly than the average, whatever time I gained I might legitimately use. My employers understood exactly what I was here for, so I was able to drop into Mr. Root's studio and take my half-hour lesson in the daytime as often as I had the means to pay for it.

"My first Sunday in Chicago I sang in Roney's choir, in Grace church, on Wabash avenue. But the second Sunday I had a church position in the Centennial Baptist Church on the west side, where the Kohlsaats attend. My salary was munificent—$3 a Sunday. This lasted for three months, when an Evanston church was found looking for a bass, and so they made me an offer of $5 a Sunday, but the Baptists raised it, or rather, the Kohlsaats did, and I stayed there till the end of the year. At that time the Evanston church had become more persistent, and, as they offered a liberal advance, I went out there, and remained four years in the Presbyterian church to which Dr. Hillis was pastor. When Dr Hillis came to Central Music Hall I came with him, and have held that position ever since. As you know, we have no choir at Central Music

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Hall. I lead the hymns, and I sing one solo every Sunday."

"What kind of material do you sing?" asked the interviewer.

"Well, you may well imagine," said Mr. Clark, "that as I was at this time more and more engaged in serious study, and within the first three or four years in Chicago had worked up quite a little business in concert singing and oratorio engagements, I naturally introduced oratorio selections as often as I could. I liked them, and had been studying them earnestly, and besides, I thought they were more suitable for church use. But I am sorry to say that the trustees of the Central Church did not agree with me in this idea. In fact, it happened to me not very long ago that one Sunday I sang Mendelssohn's 'O, God, Have Mercy,' and after church one of the trustees came to me and said: 'What do you want to sing such stuff as that for? A lot of recitative. What the people want is melody. There is no melody in that,' he went on. Then I called his attention to the fact that this solo was by Mendelssohn, and that it ought to be good. And he answered that it was not what they wanted. I must sing something with melody. It happened, however, in this instance that the solo to which objection was made had been introduced at the request of Dr. Gunsaulus, and it was also a favorite with another member of the music committee, so I was not called upon to fix my fences in that quarter. But, in general, I sang a few oratorio songs, and a great many other pieces, such as 'Calvary, the Holy City,' 'The Sweet Story of Old,' 'I'm a Pilgrim,' etc. Yesterday I sang 'The Lord is My Light.' It is a very nice position; the house is crowded, and it is a very satisfactory audience to sing to."

"Are you doing much social singing, Mr. Clark?"

"Social singing in Chicago," he answered, "is a very poor dependence. Naturally, I hold the same as the good singers do in London, that an artist should receive his regular fee for singing before a society audience the same as if it were a concert or recital. The consequence is, I have had very little social singing to do, although in London, as you know, this is one of the main dependencies of a popular artist."

"What have you sung in London, Mr. Clark?"

"I have sung in London a good deal," he answered. "As you will remember, I first went over there several years ago to study some songs with Mr. Henschell. Henschell was very

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nice to me, and engaged me to come back and sing in the Bach Passion Music in St. James' hall. Soon after I came home, however, I had a letter from Henschell requesting me to come to London a month or two earlier, as he wished me to sing the final scene from 'Die Walkuere' with Mme. Duma as Brunhilde in his annual Wagner concert. Accordingly I went over at the time requested, and sang there and several other engagements, besides in the Bach Passion Music in April. It is not so difficult for a good singer to get a footing in London as you would suppose. Mr. Henschell exercises an extremely important influence there, and he is always glad to welcome a young artist who takes his work seriously. Of this many other American singers can testify as well as myself. Of the value of his instruction you can judge as well as I. He is one of the most inspiring teachers possible to imagine."

"Have you ever sung in opera?" the interviewer asked.

"I had a year upon the stage with a light opera company, and I have several times acted with amateur opera companies. I always study my pieces from a dramatic standpoint, and my own inclinations run very much that way, but when I go into opera I wish to go into it right. I have had several offers from very good companies, but it is impossible for me to appear with any satisfaction upon the stage unless I am entirely sure of myself and understand thoroughly what I am about. I shall not appear in opera, therefore, until I have prepared myself more thoroughly than at present. For this reason I declined a very advantageous offer to appear in grand opera this year."

"What oratorios do you most appear in?" asked the scribe.

"Oratorio music, as you well know," answered Mr. Clark, "is just now at rather a low ebb in this country. There are comparatively very few singing societies, and there does not seem to be any elementary school or training likely to produce good chorus singers. The taste for oratorio seems to have fallen off very much. It is only in a few of the larger cities that oratorio engagements can be had. First and last I have sung in about all that are given, most often, naturally, in the 'Messiah' and the 'Elijah.' The bass solos in the 'Messiah' lie somewhat too low for my voice, and I do not enjoy it so

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well. The 'Elijah' music suits me admirably, and I like it very much. I intend this season to make a feature of song recitals, such as I gave here in the two which you have been so kind as to mention. I intend to sing a good variety of the best German lieder, a few Italian songs (A warmly appreciative note was made by the Editor of MUSIC of Mr. Clark's singing of the Pagliacci Prologue last year), the best English ballads, etc."

"Have you done much with American songs, Mr. Clark?"

"I have not done much with American songs," he answered. "You can well understand that an artist so new in the business as I had best devote himself to the standard songs. He has the oratorio to learn, the standard English ballads suited to his voice; then if he goes beyond this he goes into the German repertoire, because there is a great demand for German songs from musical clubs and other organizations, and in England also the German lieder are gaining more and more vogue. I have not been able as yet to find American songs which fully satisfy me as to lying well for the voice, musical quality, and effect with the audience. Of course, these points are such as the singer has always to consider."

At this point the interview was terminated in consequence of other engagements on the part of the artist; but the impression left was that of a most genial and satisfactory personality, and a serious-minded artist whose professional career it is to be hoped has only just begun. In the course of the conversation reference was made again to the oratorio singing of the great American bass, Mr. Myron W. Whitney. "I heard Mr. Whitney again," said Mr. Clark, "two years ago in 'The Messiah,' and he was wonderfully fine. The singing was so smooth and finished, and the interpretation so satisfactory, that it was a great pleasure and an inspiration to hear it."

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The Chicago season of the Castle Square opera company continues to flourish. Since I last wrote about it they have produced several operas, of which two, "Rigoletto" and Puccini's "La Boheme," require mention. "Rigoletto" turned out one of the most enjoyable works they have produced. Mr. William C. Stewart in the Role of Rigoletto both acted and sang better than in almost anything previously, and his work was entitled to high honor. The Gilda of Miss Carrington was commendable and the other roles were reasonably well done, particularly that of the Duke by Mr. Reginald Roberts. The music is charming, and while the story is one of those high-strung Italian conceptions, ending in a terrible catastrophe, the general effect of the opera was very enjoyable. It was a pleasure to hear this melodious music. The famous quartet was perhaps naturally not exactly the same as when sung by four people like Mme. Sembrich, Mme. Schumann-Heinck, Saleza and Campanari; but the prices also were quite different, and the interpretation in this instance was at least musical and enjoyable.

The other performance demanding notice was that of "La Boheme," which began Oct. 30, with the return of Miss De Treville in the role of Mimi. The leading people were Reginald Roberts as Rudolph, Rhys Thomas as Schaunard, Mr. Stewart as Marcel and Cassavant as Colline, with the piquant Miss Quinlan as Musette. All the principals showed splendid familiarity with their roles and sang them well. The chorus was not so lucky, the broken character of this music, where phrases emerge from the ensemble here and there while the singers are walking around, sometimes with their backs to the conductor, giving them unaccustomed difficulties. It would be interesting to see what the operatic old-timers would make of this music. The opera is thoroughly Italian and the

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orchestral part delightful. It is proper to add, moreover, that the playing in this instance was of unexampled smoothness. In fact, the production of this opera merits the support of the musical public and deserves high praise for the management, both local and general—the ultimate honors probably being divisible between Mr. H. Chamberlain Pardee and Mr. Stewart here in Chicago and Mr. Savage in New York. But where all did so well it is not necessary to linger upon the precise fractioning of halos appertaining to the combination.

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The importance of the Castle Square opera as a musical educator will appear as soon as certain statistics are taken into account. For instance, in Chicago there are eight performances a week, and an average of about fifteen hundred hearers to a performance—or about twelve thousand hearers every week. This has gone on now for twenty-three weeks. It bids fair to go on all winter—or an equal period longer. In New York it is likely that about fourteen thousand people every week are passed between the doors to the representations. Thus a total of at least twenty-five thousand people every week are hearing the operas of these two companies. To the vast majority of these hearers these are the first opportunities they have ever had of hearing the better operas done in English, and consequently the first opportunities of hearing them in an understanding way. Besides, these popular prices bring out a class of hearers who rarely frequent the grand opera under the all-star system which that Croesus of managers, Mr. Maurice Grau, has made habitual to the American public.

Moreover, even if we admit the vast superiority of the polylingual article with the greatest singers of the world, it still remains true that three weeks of grand opera stands a very small show as an educational influence in a community beside an all-the-year-around establishment playing at least forty-five weeks in the year. In grand opera at the Auditorium probably about twelve or fourteen thousand hearers attend in a week, and this continues for three weeks—then it ends. Meanwhile our modest Castle Square company pegs ahead with its one opera a week; in forty weeks nearly half a million

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of hearers have passed the doors. It is a great educational force as well as a good commercial undertaking.

* * *

I am always glad when opera makes money—particularly when it is legitimate opera, as in this instance. When a traveling company comes along with the old reliable "Robin Hood" or "El Capitan," or the "Serenade," naturally I enjoy the fun with the rest. All are good works. It is nice to have American operas played upon a good commercial basis. American music has much to gain in prestige from demonstrating its capacity to be listened to upon a commercial scale and to the profit of managers. But then there is the standard repertory of light and medium operas which these traveling companies never produce. It is less trouble to carry two or three operas for a season. It takes less rehearsing and hard work.

And speaking of work, I note my admiration for the manner in which the Castle Square company puts on their operas; the thorough manner in which the roles are studied, the rapidity with which new roles follow one another. while still the company is working away with at least one performance a day. Also the handsome manner in which they are staged and the excellent training of the chorus, accidents excepted.

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Speaking of statistics, did it ever occur to the reader to consider the ratio of influence as educational influences between such an opera as this of the Castle Square company and a course of symphony concerts like that of Mr. Theodore Thomas? Naturally one imagines that as an admirer of the classic and the romantic I am going to hold up the standard of symphony. Nothing of the sort. After eight years of extremely expensive propaganda, the Chicago Orchestra is playing to an average of twenty-five hundred attendants at each performance. This gives a total for forty performances of about one hundred thousand hearers passing the doors—a great army, truly, even if sixteen hundred of these are season subscribers, reducing the total number of individuals reached to probably rather less than forty thousand in a year, of whom eighteen hundred are permanent, and 32,000 hear a concert once in a year. In the Castle Square performances,

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on the other hand, out of about half a million hearers passing the door in forty weeks probably more than half go nearly every week, but if we allow half for season subscribers, or six thousand, we still have to account for upwards of two hundred and forty thousand individual hearings, so that the total of individuals reached by these performances must aggregate at least one hundred and twenty-five thousand individuals.

* * *

Moreover, the value of the musical education is by no means mainly upon the side of the symphony effort. Symphony represents the acme of absolute music—in tonal imagination, orchestral coloring, and in the elevation and individuality of moods portrayed. To the educated lover of music, symphony is a form of musical pleasure above every other—more pure, more noble, and more elevating. But it is this to the educated only; to the uneducated it is frequently a bore.

Opera, on the other hand, is at once the highest illustration of musical expression carried to its available limit, and also the ground where musical expression can best be studied, since in opera everything is explained by the action and the book. Hence thousands of tonal combinations inadmissible to the symphonist (except after they have been made quasi-conventional forms of expression by the operatic composer) come in as the natural expression of the dramatic situation. And since dramatic situations tend to run in types, succeeding composers have the opportunity of trying over and over again to discover reliable ways and means of awakening a particular mood. Operatic music tends, therefore, to become more and more clear and intuitively expressive, just as symphony tends to become more and more obscure, through the usual moods having been done too often; and through the natural desire of every new composer to illustrate a bolder conception than his predecessors—a tendency noticeably shown by Tschaikowsky and the modern Russian school generally.

Much familiarity with opera, therefore, properly precedes real appreciation of symphony, and this in fact has been the course of the development, symphony being the most complete expression of absolute music, worked out primarily by the Germans, who had previously explored the tonal moods in detail in opera, and had assisted their own education by nat-

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uralizing among them the cream of the operatic production of the whole musical world. Hence Johann Strauss, the light opera composers generally and the great symphonists illustrate the scope of German musical study in equal measure but in opposite directions. Light opera shows tonal forms at play —conventionalities lightly used, after the manner of French persiflage, while symphony shows tonal forms in their deepest and most surely divined moments—the elements of which have been collected through three centuries of search after the deepest possible dramatic expression in music.

In this search every part of tonal imagination has received equal attention: Rhythm, for local coloring and for characteristic determination of mood; harmony for expressive emphasis and for unity; and melody for expression, for beauty, and for verbal suggestiveness; add to these orchestration, for still further intensifying the elements inherent or implied in the tonal combinations; and by sifting them, retaining the purest and the noblest, we have at last the symphony of Beethoven, Schubert, Schumann, Brahms and Tschaikowsky; also the lighter symphonies, provincialisms, if you like, of Berlioz, Saint-Saens and Liszt. There is no form of art which depends so much upon the past as symphony. The untrained hearer is at an enormous disadvantage in it and it is only by good luck if he finally falls into the true attitude for appreciative hearing. Even then he is not out of his troubles, for, while he is no doubt willing enough to hear and to feel with the composer, for want of experienced ears and a quick musical memory, and often for want of a standpoint which the program book might give him, he misses beauties which with better preparation would mightily appeal to him.

The opera as a musical form for untrained hearers has an enormous advantage in the comparative brevity of its forms and the consequent ease with which they are apprehended. The hearer has the story, the action, and the action requires movement. He is called upon, therefore, to take in first of all a series of detached musical moods, the meaning of which is opened before him upon the stage. The mood is but a moment. Even if the music-piece lasts quite a long time (as the forty-minute finale, for instance, in Mozart's "Figaro") it

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is even then but a succession of shorter pieces, each plain enough from the action.

In symphony all this is different. Our modern artists do not even give us the assistance which old Bach afforded. He always had a lively and characteristic rhythm which one could follow and feel, whatever might chance to befall the contrapuntal devices by the aid of which he built up his climaxes and created his moods. Our modern writers do much less with rhythm; particularly the great German symphonists since Schumann (who was per se an apostle of short moods), and they wrestle with the tonal art in order to say the unsayable; they evade cadences, they sit upon diminished chords or worse and hang their feet off and yearn; they pile up sonorities until the ear is stupefied; or they thin them down to open fifths (like the desert conventionalities of the French and Belgian composers). In short, symphony is an art to be acquired by the listener no less than by the composer.

For this reason, if I had a class of rising young musicians to educate, I would rather insist upon season tickets to the Castle Square opera for a year than to the symphony concerts—if they could have only one. After two years of opera, and some study, they would be ready for symphony, and they would then become truly intelligent hearers, following the composer in feeling as well as in tonal intelligence, and rising with him into the pure empyrean of musical beauty in and for itself.

There is nothing new in this position. Theodore Thomas has always been an apostle of musical intelligibility and a patient purveyor of compositions likely to pave the way towards the higher; this was the way by which he gained the ear of the American people, and in which he steadily walked until after he began to exploit celebrated music commercially in great festivals, and was elected to the traditions, dignity and conductorship of the New York Philharmonic. Since that time he has mainly forgotten all this; or remembered it but slightly. I do not say that all of the quarter of a million of losses of the Chicago Orchestral Association have gone into this hole; but I have no doubt that with more concerts and at least some popular concerts, better results might have been gained and a part of the loss avoided. Still I do not know

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as this is any of our business. Mr. Thomas seems to be in harmony with his entourage, and, to do him justice, he does produce splendid works in the course of a season. They claim even that he plays more new works and plays them sooner than any other leader in America if not in Europe. It is a good claim, and I hope true. I am not talking of what Mr. Thomas does, but of what the hearer is in position to get out of it.

* * *

The third concert of the present orchestral season was a good illustration of catholicity of program. Observe:

Beethoven, Overture to Egmont.

Tschaikowsky, 4th Symphony, in F minor. (First time.)

Siegfried-Wagner, Overture to "Der Baerenhaeuter." (First time.)

Saint-Saens, Le Rouet d'Omphale. (Not the first time.)

Rubinstein, "Feramors" Ballet Music.

Kaun, Festival March and Hymn to Liberty. (Hymn omitted.)

The Egmont overture was well played. It is a noble work. The Tschaikowsky symphony is by no means equal to the fifth by the same author. Some of its themes are trivial; it is full of sensationalism, and it has "properties," to use the stage expression, which the author has several times exploited elsewhere—as, e. g., the trumpet signal in the first movement, which recalls a similar passage in the noisy occasional overture to "1812." After these two hearings of the work, it seems to me to quite fall in with Mr. Thomas' criticism upon Tschaikowsky, made to me personally some years ago, as being too sensational and high-strung for symphony. It is, as he said, "emotional music, which belong properly in opera, with a horse." I do not think a horse would improve this music, but I do think that there are more than traces of Bizet, a few really national Russian touches, and a sort of fragmentary succession of climaxes having their reason in sensationalism pure and simple. The second movement is a pleasing canzonetta-like piece. The third a very sprightly scherzo. The Finale has much that is distinctly Russian. The work is not consistent with itself; it is rather a study toward symphony. Neither in real poetry of musical mood nor in elegance of

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diction is it a work of the first and enduring order. In fact since hearing it I understand better the tone in which Mr. Cesar Cui speaks of Tschaikowsky in the article opening the present issue of MUSIC.

Siegfried Wagner's overture is a clever and creditable work. It is possible that later on the author of it may turn out a personality. The music contains reminiscences of his father's work (the boldest is the use of the Hunding motive as the first motive of the work), and not a little of Humperdinck. It remains to ascertain whether this is a young, would-be master-work, elaborated out of much tribulation, or a real production, a forerunner of really original pieces to follow. If Siegfried Wagner were a young horse he would be classed as belonging by right of heredity upon both sides, to the two-minute class. At present he trots somewhere between four-minutes and five.

The familiar symphonic poem of Saint-Saens was badly treated rhythmically and taken a little too slow. It had a fine pianissimo at beginning, and from the tonal side it was very well handled. Rubinstein also seemed to have been recently reading Gluck's ballet of the blest in "Orpheus," and like the music of his older predecessor, this also might be adapted to church use. The second part of the program was saved by Mr. Hugo Kaun's march with the "Star-Spangled Banner" in the finale. It is a well-written work with a good deal of the real stuff in it.

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I am sorry to be compelled to congratulate Mr. W. L. Hubbard, who for some time has been doing such fine work as musical critic on the Chicago Tribune, upon his promotion to the position of general correspondent of the Tribune for Austro-Hungary. The position is a very important opening for a young man of Mr. Hubbard's qualifications, and I have no doubt he will fill the place well and enjoy the work. It is very unfortunate, however, that he should be taken off the musical department of the Tribune, for which his qualifications so thoroughly fit him. As I have mentioned in these columns before, Mr. Hubbard spent three years in the serious study of the piano, mostly in Dresden, and about the same length of time with the voice. He is a very good player and a good

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singer, and had aspirations as an artist. This experience, together with the natural broadening which comes of the serious study of an art under such auspices as mentioned above, with several years journalistic experience before going abroad, give Mr. Hubbard such qualifications for the work of musical critic as are altogether too rare; and his work upon the Tribune has illustrated their value very much to his credit. It is particularly unfortunate for the Tribune to lose a musical critic of this worth, because it has been so extremely unfortunate for several years back, its critical opinions having been the subject of almost universally unfavorable comment in musical circles, among journalists, and by the general public. This is a great pity, because the Tribune has been so long established as the organ of a certain solid constituency that its musical opinions, if not absurd, carry great weight. I have heard it said that the accomplished golf champion, Wr. Whigham, is to return to the musical chair of the Tribune, which he illustrated in such a peculiarly rococo manner any time the last year or so.

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I do not know as we have a right to object to the grotesque in musical criticism when the absurd occupies so high a place in commercial musical art. Anyone interested in following out this lead might refer to the last few pags of the "Music Trades," edited by Mr. John C. Freund, in which the music publishers have paragraphs giving the strong points of their successes. All sorts of queer coon songs and absurd ditties are there described as selling by lots of ten thousand or more. In the three pages of items in a single issue probably fifty or sixty of these songs are mentioned. This, in connection with the fact that no serious musical publication aside from MUSIC, gives notices and reviews of new music, might well lead the ordinary managing editor to believe that all the musical interest we have in America is that of the coon song and the vaudeville.

* * *

At Hull House (the oldest university settlement in Chicago) lately there was a meeting of musicians and musical people to canvass the question of what sort of music it would be best to offer at the Sunday afternoon concerts and at other times. In previous years quite a little has been done at Hull House

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in a musical way. Mr. William L. Tomlins conducted a chorus there which was very popular, both for the sake of the music and for the personality of the leader. After he discontinued it was not found possible to keep up the interest. There is a music school endowed by a gift from Miss Smith, which is run as a normal training school under the direction of Miss Eleanor Smith, author of the Modern Music Series. Miss Smith is a personality of force and a musician of earnestness and ideals. She has associated with her others of like tendencies. The pupils get lessons for one dollar a month, four lessons a week, two in piano and two in voice. Hull House is situated upon Halsted street, at the intersection of Polk, and the people on the east are largely Italians, on the west and immediately about all sorts of foreigners, among whom Russian Jews are liberally represented. Although these people are very poor, they are also very ambitious. They do not mind work and they are wide awake to learn and to rise into a more congenial stratum of world occupation. Many of them are tailors who earn a beggarly living by sewing in sweat shops. Some have decided musical talent; the young men are quick at books. Some of them make up a good part of university training by attending the night classes conducted in connection with this great hatchway up into the upper world of mind and feeling, a world of inspiration and opportunity in which Miss Jane Addams is very properly the immediate madonna. Whatever of sacrifices Miss Addams may have made for this work, the reward can hardly fall short of compensating, so distinguished is the devotion in which she is held and so vital are the openings she has made.

As an illustration of exceptional talent, Miss Smith introduced a young Jewish girl, gifted with a marvelous voice, who also improvises or works out by herself original melodies—strange reveries of oriental suggestiveness, full of the solemnity and the ideality of the synagogue, with a strange power to touch the heart. This voice, which Svengali would have revelled in, was originally as repulsive as possible, strangely perverted, the throat constricted in the untaught effort to express something which pressed for utterance. Under cultivation it is beginning to show its real value, and according to appearance it is likely to be capable of wonderful effect

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later on. This girl, who may be eighteen or twenty years of age, practically supports the family by shirt-making. In the evenings she practices and enjoys her music. Among the musicians present upon this occasion was Mr. Weidig, who thought that the strange melodies had been in part assimilated from the old synagogue cantillations. Be this as it may, sure it is that rarely are synagogue melodies so heartfelt and so strangely moving.

The problem of concerts in a mixed community like this is a very serious one. All sorts of experiments have been tried. Many a high-strung and high-art musician has performed there, while patient submission seemed the role of the audience. Curiously enough, singing does not seem to be much, if any more, popular than instrumental music. It came out in the discussion that piano recitals had been the least interesting. The Spiering Quartette has played there several times with very good effect. They have a lovely new theater at Hull House, seating about three hundred. The prime difficulty of arranging concerts for a place like this is to find out what it is we are trying to do. If to amuse, one kind of music will answer; if to educate, another.

Miss Addams gave it as her opinion that music with a story stood the best chance of interesting. Songs with an underlying dramatic idea; instrumental pieces with an intention—in short, a distinct handle of something tangible—this seemed the first indication.

Miss Dingley, who formerly had experience in musicalizing the unwary, also thought that music with a story would prove one of the first points of attraction. An active speaker in the meeting was Miss Starr, who, although not musical, had been in charge of the concerts previously given. What worried her was the lack of unity either in the concerts individually or in the series. Miss Goodrich, who is one of the teachers in the music school, had the same feeling.

It came out after a little that the concerts would have to be divided. First, those for mere pleasure, and this sort Mr. Weidig thought might follow the general lines of the Turner hall concerts, if a small orchestra could be provided. Mrs. Regina Watson, who was an interested listener and an intelligent adviser, thought that among the music with a story, se-

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lections from operas might be given—arrangements and the like.

Miss Smith said that on the whole the music which had succeeded best with the public had been that which was best given; and in this another active worker, Miss Josephine Large, also agreed. Miss Large has played at Hull House many times, and I believe she resides there a part of the time. And speaking of residing there, I will remind the reader that all who live at Hull House as workers pay their board and work without salaries or compensation of any kind. Accordingly many of the active teachers work and live at Hull House a part of the week and elsewhere the remainder. During the time off they earn money for the part when they are engaged in helping others. That the atmosphere of such a place is inspiring and attractive is not to be wondered at. Much of the hardness of life comes from selfishness and self-absorption. Think of a home in which doing, sharing, and helping are the keynotes of daily life.

It was not decided how far it would be advisable to instruct as preparation for hearing the better kinds of music.

It is likely that a series of popular concerts upon Sunday afternoons will be given by the best available talent, and a shorter series of truly educational concerts upon some week-day evenings. Such is the conceded importance of this work that the best local talent is freely at command of the Hull House managers, so far as consistent with their previous engagements.

* * *

In another part of this issue is printed a translation of the views of the distinguished Russian composer, M. Caesar Cui, upon the "Decay of Music." Every such writing contains within it a personal element which often influences the conclusions arrived at more than the author is aware. In the present instance the personal elements are not inconsiderable. General Cui, who is a military authority, is more nearly an amateur in music. He shares the pessimistic tendencies of his countrymen, and personally as composer he has not found the road to Parnassus altogether easy. His judgments concerning Gounod, Massenet and Bizet coincide with those of the musical world at large. His estimate of Brahms is at

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least below the rank to which that consummate master of musical structure is entitled; whether posterity will enroll his name upon the tablet which bears those of Bach, Beethoven, Schumann, and perhaps even Wagner, it is too soon to say. According to German views such a position could not be successfully denied him. Gen. Cui's estimate of the younger composers is also premature; or, rather, let us frankly admit, that the essay here reproduced has been written already a few years, since which M. Vincent D'Indy, at least, has gained decided credit for his opera of "Feervaal" and other works unknown to the Russian composer.

Whether Richard Strauss is, as sometimes said, a composer with a splendid technique, but with very little to say, is also one of those questions which it is easy to solve off-hand only to have it opened later. Nor is it quite evident that the struggle for recognition lays heavier burdens upon the young composer now than it always has since composers began to find recognition indispensable. Remember Schubert, Mozart, Bach, and even Schumann and Liszt.

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The grand opera of Mr. Maurice Grau opened in Chicago for three weeks, November 13, the first night being "Tannhauser," with the celebrated Ternina as Elizabeth, Mr. Van Dyck as Tannhauser, Mr. Bispham as Wolfram, and other good people in the cast. The orchestra was that of Mr. Thomas with Mr. Emil Paur as leader. Unfortunately both the two foremost principals fell ill with colds and were unable to sing a note, whereupon Miss Susan Strong was called upon to sing Elizabeth for the first time and without rehearsal, and Mr. Dippel took the role of Tannhauser. The performance is said to have been very bad, indeed, as very naturally it would have been. Connoiseurs found many agreeable points in Mr. Paur's readings, but the performance as a whole was a very inauspicious opening of a three-weeks' season.

On the second night the opera was Mozart's "Marriage of Figaro," with Mmes. Sembrich and Eames as Susanna and the Countess, Mr. Edouard de Reszke as the Count, Campanari as Figaro, and admirable people in the lesser roles. Mr. Mancinelli conducted. The performance, while lasting rather too late, was nevertheless a beautiful one, full of spirit and

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humor, and the solos and ensembles were most charmingly sung, excepting the Cherubino of Miss Zelie de Lussan, which showed more than a tendency to fall below the pitch. In beautiful contrast to this was the clear, beautifully intoned singing of Mme. Sembrich, and the rather nonchalant elegance of Mme. Eames-Story, who looked like a countess from Dresden or Sevres, requiring unusual care in handling; she sang with that beautiful tone-quality which renders her one of the most distinguished exponents of bel canto of the present time. Her costumes were what the ladies call "dreams," rich, rare, and, above all, tasteful and becoming. It is a nice thing to have an artist for a husband.

The Mozart music was not played by the orchestra with the refinement and finish which Mr. Thomas would have liked; but it showed itself perennially fresh and still full of charm. The subject of this opera, with its amusing complications and artificial imitations of passion, was well suited to Mozart's genius, in whose art the ethical element is wanting. Melodically no opera is better. There is also a great deal of rare workmanship in the concerted music, nearly all of which is also quite correct dramatically. While there is a sameness in the closes of the different numbers, and an abundance of tonic and dominant quite excessive for modern ears, the music still shows great freshness of invention in many respects, and so lively is the rhythm and bright the melody that the listener involuntarily finds himself in the mood of the action. Upon this plane Mozart's music was quite as reliable an exponent of mood as that of any composer since; the difference is that Mozart fully succeeded in lighter moods only and occasionally in moments of tenderness; but for the torn-up varieties of soul-"stimmung," the mental complications of modern life, he lived too soon. The wonder is that the things he did quite within his real powers prove to have such vitality even now, a full century since the opera was produced. And, I may add, scarcely ever in all the innumerable performances of this work since 1793 has the letter duet been sung more exquisitely and with purer tone than by Mmes. Eames and Sembrich upon this occasion. For once all of us were willing to go back and eat honey with a spoon, since a great master had molded the scooping instrument. W. S. B. M.

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## THE AMERICAN ORGANIST AND THE "ZEITGEIST."

BY EGBERT SWAYNE.

There is room in this country for several new organists—sturdy young men with virtuosity and artistic ambition. The field is large from a superficial point of view, since it embraces the whole of this vast country, now becoming rather richly strewn with churches and halls containing first-class modern organs. From another point of view the field is not so encouraging: the taste of the public for legitimate organ music is extremely crude, even where not antagonistic, and the salaries of the best organists are rather low. Still, there is a certain currency for good organ playing, and, as I said at the start, there is room for young players of a still unstaled enthusiasm for the best organ music.

A young artist comes to his virtuosity early in his career, and at this period he is anxious to try everything in sight which promises to prove difficult. As a natural result of this omnivorous dealing with the most difficult tasks, his technique takes on the ease and certainty belonging to mastership and, his spirit being yet unbroken, he longs to demonstrate to an unbelieving public that there are great works in the organ repertory which he can play as well as "old Eddy" or "old Archer" or "old Wild" (for at this stage of life every mature man is "old so-and-so" to our cock-sure young friend). He is almost or quite willing to "hire a hall" for the mere sake of exploiting his talent. Wherever such a young artist locates he sooner or later picks up a small public of admirers. Occasionally he is so fortunate as to be engaged in a serious-minded church, where reverence being as yet not entirely exhausted, he finds a few appreciators who sit religiously through the formidable sonatas, fugues and full organ sonorities with which he plays out the congregation. In return for this attention the young man, if wise in his generation, accommodates himself to less strenuous tastes by soft and possibly devotional music at beginning of service and by melodic exploitation of soft stops while the congregation is being denuded of its "substance" during the sacrament of the contribution box.

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When our young friend gets an engagement to open an organ, at this stage of his development, his first care is to make out a program which will look well to his organ teacher in Berlin, Chicago, or New York. Accordingly a heavy joint of Bach, a complete organ sonata by some advanced master of the German school, and at least one piece of thoroughly up-to-date bravoura of legitimate school. These three elements disposed of, his program affords but slender room for illustrations of soft stops and niceties of voicing—from which it happens that the organ builder is not pleased, and the congregation, if not rebelling, at least feel more than a doubt whether it is worth while going through so much organ playing to get so little music. So there we are. Nevertheless this sort of thing must have its day. For a time our young artist lets his light shine legitimately, and during this time he builds a reputation for mastership.

Later on, two cooling influences begin their work upon his enthusiasm. In the first place his heavy repertory begins to get stale. The American "full organ" is generally rather screamy and wanting in the deeper notes and the solemnity of diapason voices. Add to this the horrible nearness of the full organ, as compared to the relative remoteness of the organs for which Bach and later masters have written. In a great cathedral, such as Cologne, Mayence, Basle, Milan, St. Peter's, the organ is by no means so large as these modern instruments and the churches are many times larger. Moreover, the aisles and naves and transepts of the gothic afford a vast play-room for the swelling tones, and the result reaches the listener badly mangled from the thematic side by the echoes, but with a rich halo of incomprehensibility and inherited sanctity, by reason of the reverberations.

If our young friend is musical (by no means a universal quality among organists) he presently gets tired of this ponderous, insensitive, almost brutal tone—which, indeed, sinks to positive brutality when the organ experiences a spell of uncongenial weather. And so his idol is found to be hollow.

The second of these cooling influences comes from the public, which, not knowing anything at all of what serious organ music of the German school is about, turns from it, unaware that, like some other classical music, it is "much better than it sounds." Hence he no longer builds his concert programs

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for a coldly distant German professional eye, but for the public immediately at hand—his bank account also having told him

WIDOR.

in unmistakable tones that there is more real nourishment in an organ engagement in hand than in forty German professors in the bush.

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All organists appearing much before the public undergo these gradual modifications of their scholastic ideals, and the old concert organist will be found ministering in terms much less exacting for the player and more merciful to the hearer than any which his earlier days would have approved. The programs of our most celebrated American organ virtuoso, Mr. Clarence Eddy, illustrate this. Just now he is ignoring almost entirely the heavier German writers—Merkel, Rheinberger, Thiele and the like, and even Bach is but seldom represented in his programs. To obtain the angle of the change of view, compare these with his early programs, played at the First Congregational Church in Chicago, before Hershey Hall was opened. There one finds all the great sonatas, the heavy fugues of Bach, lots of Thiele, plenty of virtuosity—in fact a very jubilee of swelling, reverberating, overwhelming organ sonorities. It was at Hershey Hall that Mr. Eddy first learned the truth of Artemus Ward's maxim that nothing pleases musical people so much as "a good reliable hark." Thenceforth the pianissimo, the tremolo, the echo, etc.

* * *

There is, indeed, a question of schools. With the opening of the great organ in Boston, in 1864, the French school began to assert itself in this country. We were as yet familiar only with the English, not more than a score of organists, if so many, then in the United States being equal to the standard fugues of Bach. Thiele and the modern sonatists were unknown. Paine, pupil of Haupt, and Buck, pupil of Frederick Schneider, were the first who began to play here the German sonatas.

The French school made its introduction at its very worst. Batiste was the composer; after him, the clever Lefebre-Wely. Batiste was much given to all sorts of tremolo effects, and his music was distinctly secular. Lefebre-Wely was better, but still shallow and wanting in heart. Later French organists have opened a school of true organ music. Such writers as Guilmant, Widor, and several of the younger men write for organ like responsible musical composers, having St. Cecilia as well as St. Peter to make their account with when the final reckoning comes.

Mr. Eddy deserves thanks for introducing to us many works by these writers, as well as a variety of compositions by the

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younger school of English organ composers. There is something in the sturdy tone of this instrument congenial to the Englishman, and just as soon as he thoroughly masters his technique of composition he is able to pour out organ-poetry of approved workmanship and not a little real musical worth. Wolstenholme, Hollins and the like are examples.

EDDY AND GUILMANT.

Our American organ writers have not as yet developed a school. Dudley Buck, with all his German education, in his original pieces and his transcriptions shows qualities essentially French. Look at his "At Evening," and for the bad side of the French organ school look at his variations upon

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the innocent "Annie Laurie." An organist has been heard of who performed this atrocity as a voluntary before a sermon upon "Death and the Resurrection." Poor Annie! One could wish for her that, like Mark Twain's "poor fish-wife," she might arise upon the resurrection morn to the original integrity of her parts, and not to a miscellaneous assortment of virtuoso fragments distributed over her whole innocent simplicity.

Whatever the causes, there is, as I said above, room now for new organists. Congregations ought to be able to elect whether they will hear an organ concert of pleasing pieces by a celebrated and experienced master, or take a dose of the standard and the legitimate which will be good for them when they have gotten over the first immediate effects. Besides, without these young masters coming on to illustrate the legitimate, whence will come our supply of well-schooled organists for pleasing the next generation?

* * *

Speaking of Mr. Clarence Eddy, I note with pleasure and congratulation his present concert tour entirely across this vast country. Particulars reached me too late for the November issue, but as much of the tour is still to be accomplished, the following features will be observed with interest. He began in New England, October 16, and remained in that part of the country until November 7. On the 8th he was in the state of New York, and to reach Chicago took up his time until December 3. In Chicago he will play December 4 and 5 in the University hall.

I pause here to notice the curious and by no means creditable fact that Mr. Eddy is not heard upon the splendid concert organ in the Auditorium. With a liberality magnificent to observe, Mr. Ferdinand W. Peck and the Auditorium Company, assisted by Mr. Eddy's advice, ordered and paid for one of the finest concert organs in the world. This was ten years ago, and the expectation was that frequent recitals would be given upon the instrument by Mr. Eddy and other great players. Will it be believed that since the organ was erected scarcely a score of organ recitals, all told, have been given upon it. True, Mr. Eddy has been heard there a few times, Mr. Harrison M. Wild a few times, Archer once or twice, Mr. Middelschulte once or twice, Guilmant perhaps twice, and

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that nearly or quite covers the record. The reason assigned is that the public cares nothing about organ music. There is something in this; still it will be remembered that Mr. Eddy found it possible to hire the Auditorium ($400 a night), and the Chicago Orchestra, under Mr. Thomas, and add to this force Mr. Leopold Godowsky (in the Saint-Saens G minor concerto for piano) and still draw an audience large enough to make money. This was a splendid object lesson to an unbelieving world. Of course it is possible to say that Mr. Godowsky or the orchestra drew the money. How then are we to account for the fact that the orchestra alone cannot draw enough to pay itself, even with the name of Theodore Thomas at the head? Nor has Mr. Godowsky as yet been known to draw a paying audience upon a scale of this magnitude—though I believe him worthy of any audience. Mr. Eddy has a right to claim that it was his own personal popularity which wrought the miracle—his own popularity and the discreet and softly modulated diplomacy of Mr. Samuel Kayzer as manager. At all events the work was done.

On the present occasion Mr. Eddy plays in University hall, because he is unwilling to take the risk of a large concert when neither he nor his manager has time to work it up properly. As between the smaller organ in University hall and the much larger one in the Studebaker hall (both by the Kimball company), Mr. Eddy says he rather prefers that in the University hall, because it comes out better and is large enough to do almost anything upon. It is well that this fine instrument is to be illustrated by a first-rate master. Many clever elements went into its building, and it is well to know how they approve themselves.

After leaving Chicago Mr. Eddy plays along the Mississippi valley a few concerts, returns to Pittsburg, where he will be heard with the orchestra December 29 and 30, and then starts for the Pacific coast. His tour will close April 30, in the East. This will be a record-breaking concert-tour for an organist, and Mr. Eddy is precisely the man to make it successfully. If, in the course of his tour, our young organ-playing friends along the line successively believe that they could have done just as well or better themselves, this also will not in the least harm the old master; and it will afford a pleasing field for enterprise for the young fellows to demonstrate their case. And thus art will advance.

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In this issue we reproduce a portrait of the young American composer, Louis Campbell-Tipton (born in Chicago about thirty-one years ago), who has just returned from a several years' sojourn abroad and joined the faculty of the Chicago Musical College as instructor in Theory.

Mr. Tipton was the very efficient Leipsic correspondent for MUSIC for some time, and would have continued in this capacity had not his longing for the mother-country induced his ultimate return. According to our present correspondent, Mr. Tipton seems to have won for himself a rather enviable appreciation of his late works, while abroad. Dr. Carl Reinecke has, it appears, acknowledged that "Herr Tipton has a fine gift as a composer," while he deprecates the young man's tendency to a somewhat complicated style, not, according to his views, compatible with the classic architecture adopted. Prof. Martin Krause, the celebrated music critic of the "Leipziger Nachrichten," maintains that though thoroughly modern in spirit his work is clear and consistent throughout. He says, in a lengthy survey of Mr. Tipton's "Sonata Heroic," which is being considerably played in Germany: "All in all, this work is one of unquestionable significance in the art world."

Much of Mr. Tipton's best work is still in manuscript. It would hardly seem, from a cursory view of these works, that they are at all impossible for the average music-student, and with the tremendous number of students in Chicago, and the interest now taken in works of native talent, these, when published, will surely not be unnoticed. There is always a place in every metropolis for young men who enter the musical arena as thoroughly equipped as is Mr. Tipton, and when coupled with a seriousness and enthusiasm for all which is best in music, a characteristic not unobserved in his case, one is ready to give him a warm and hearty recognition, were it for that alone.

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This sonata above mentioned is one of those elaborately worked out compositions which have great interest to the teacher of the young master and to posterity, and occasionally

LOUIS CAMPBELL-TIPTON.

secure a hearing while the author is still living. But, besides this and a well-made string quartet in F major, Mr. Campbell-Tipton has written a number of pieces for piano solo which are of more than ordinary musical interest. Some of the smaller

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ones bear such titles as "Coquette," "Menuet," "Unrest," and also a Gavotte with a very sprightly melody which is written throughout in canon, the left hand following the right half a measure later. This very naturally complicates the difficulty to a considerable degree, but the "Gavotte" is musical and capable of a fine effect. Other instrumental pieces have such titles as "Persuasion," "Melody," "Entreaty." In all of these the harmonic handling is of the extremely modern variety, and the melodic ideas have merit. Naturally the pieces differ somewhat from those of other composers, and to this extent one needs to hear them several times, but when adequately produced they have always shown themselves to possess a considerable attractiveness.

In songs Mr. Tipton has displayed his romantic tendencies to a marked degree, as when, for instance, in "Beside the Winter Sea," he has treated the poem in a melodramatic way, the piano part being of equal or even greater importance than the vocal, the purpose of the latter being explanatory. Nevertheless the voice part is written melodically, and when both parts are well done this piece ought to have a striking effect. In other songs he follows more nearly the accepted order. A very charming, thoroughly-composed song is "In the Summer Night," which is certainly capable of very beautiful effect. Its length will undoubtedly stand in the way of its finding a publisher until after the author has been recognized in other efforts, since in MSS it occupies no less than ten pages. Another striking effort in this line is the "Love Home-sickness," and another, "From Thee, Dear Heart." This is written to English words, all the others to German, in deference to the atmosphere of Leipsic. Further productions from this young composer will be noted with interest.

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## WILLIAM SHAKESPEARE.

This is not the author of the plays, but the celebrated teacher of singing in London, who is represented in every important city of the English-speaking world by one or more (generally many more) singers who have spent months, and sometimes years, under his careful tuition. Mr. Shakespeare is one of the most successful teachers of singing in the world, to measure success from its pecuniary returns, or by the admiration in

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which he is held by his pupils and the frequency with which his name is mentioned as an authority. He excels in English ballads and oratorio. Among the more celebrated exponents of his work may be mentioned Franconn Davies, Gwilm Miles, and many others whose names at this moment do not present themselves. Mr. Shakespeare was born June 16,

WILLIAM SHAKESPEARE.

1849, at Corydon, and after being a choir boy at the earliest available age, he became organist at the age of thirteen. As a pupil in the Royal Academy of Music, under Sterndale Bennett, he exercised himself naturally in the principal forms of composition and attained to a very delicate and beautiful style of piano playing. He had a fine tenor voice and made his first appearance as a tenor singer with considerable success. In person he is short and sturdy.

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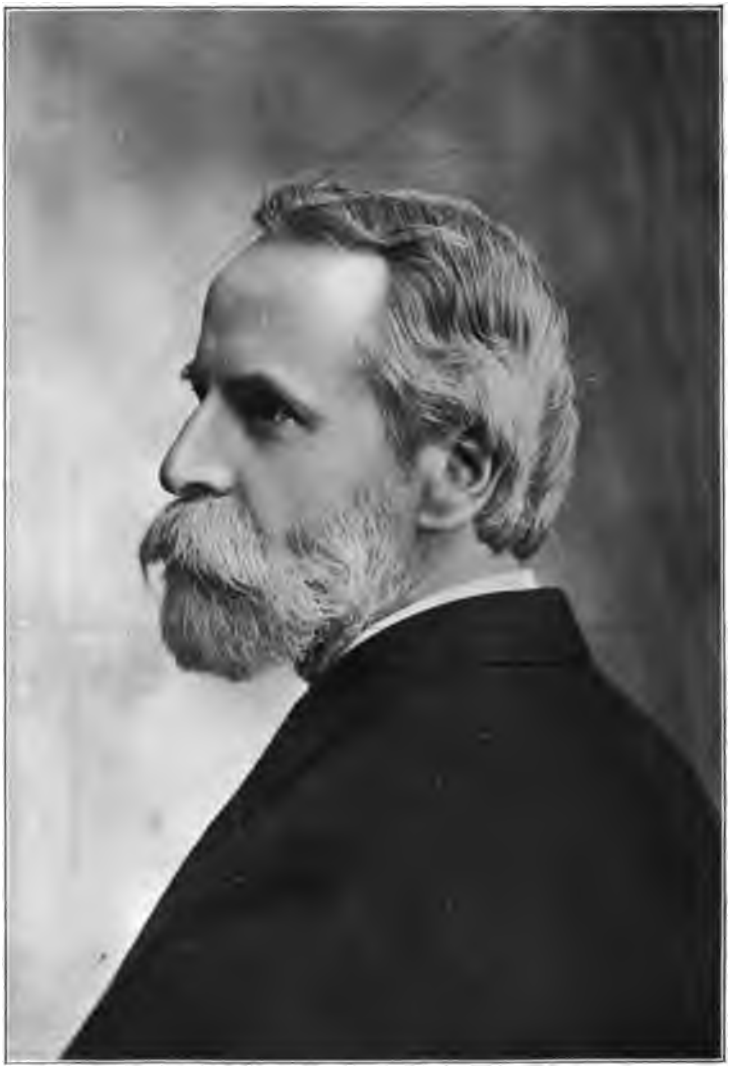
## MR. SAMUEL P. WARREN.

Soon after music was started an application was sent the distinguished musician and composer, Mr. Samuel P. Warren,



SAMUEL P. WARREN.

for a photograph for publication. The application was denied, gently, sweetly, in a lovely spirit, but all the same was denied,

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CHARLES W. CLARK.

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as many similar applications from other sources have uniformly been. It is a matter of congratulation, therefore, in the editorial offices of this magazine, that we have here a fine portrait of this masterly organist and composer. Unfortunately a list of his works is not at hand, but he is the author of a considerable number of very beautiful songs, quite a number of anthems for church use, and a great variety of brilliant and masterly transcriptions for the organ. His personal and artistic qualities were so well characterized in an article in the November MUSIC by Miss Pauline Jennings that further amplification is unnecessary.

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FREDERIC ARCHER.

(Organist Carnegie Music Hall, Pittsburg.)

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# THINGS HERE AND THERE

## PARIS NOTES.

The first Colonne concert of the season comprised chiefly compositions by Camille Saint-Saens. Saint-Saens and Louis Diemer were the soloists, and the enthusiasm of the audience over this veteran composer, and their favorite pianist, Diemer, was given full expression at the end of the first "grand duo for two pianos," and was only increased in volume by cheers and hurrahs after the "Algerian Suite" for orchestra, when Saint-Saens was vigorously recalled time after time. As Saint-Saens was leaving the stage for the third time, Colonne put his arms around him, and kissed him on both cheeks. When the audience recalled him a fourth time with cries of "Vive Saint-Saens," he turned with open arms to the men of the orchestra, as though to say to the audience, "Give your support to these men; I have my music for the future in their hands."

The scherzo in the "grand duo for two pianos," as well as the "Reverie du Soir" in the "Algerian Suite," were repeated in response to thrilling cries of "Bis! Bis!" In the "Reverie du Soir" the syncopated basses seem to actually breathe, while a most beautiful melody is brought out above it, first as a 'cello solo, then taken up by flutes, and then by string orchestra in union. The effect is marvelous.

The scherzo in the "Grand Duo" is most graceful, and undoubtedly its great success was due to Louis Diemer's exquisite rendering of the first piano part. His runs are the admiration of such piano virtuosi as Moszowski, and a marvelous pearliness of tone characterizes his playing. Saint-Saens played his themes on the piano as though he wished every one to know exactly what they were, his technic from a pianistic point of view is scarcely adequate to the difficulties of his compositions; but this is not to be expected of a man who can write such a magnificent work as the opera of "Samson and Delilah." Saint-Saens apparently enjoyed playing the piano in public, and started in on the theme of the Scherzo (when by a glance he and Diemer had decided to repeat it), before his friend had time to turn back the leaves of the music. This little incident provoked a ripple of laughter throughout the house. This was the first public rendering of the "grand duo for two pianos," as Saint-Saens has but recently arranged the work in its present form, from a score for piano and organ written forty years ago, when as a young man in the early twenties he was organist at the Church of the Madeleine. Its publi-

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cation, it is said, has given a new impetus to the arrangement of music for two pianos.

The "Scherzo for two pianos" was delightfully bright and full of surprises in the way of new melodies, as one part rapidly succeeded another. It was composed on one of the Canary Islands in 1889, and was first played at the Colonne concerts in 1892 by Louis Diemer and his pupil Risler. The opening number on the program was Caesar Frank's symphonic poem, entitled "The Accursed Hunter," the subject of which was suggested to the composer by a ballad of Burger. Though the story is given in the program book, it is most difficult to follow the plan, and it is probable had "The Walkuere" not been written "The Accursed Hunter" would not have been either. The final number was a suite for orchestra entitled "Namoura," by Edward Lalo. One always expects some glorious melody richly orchestrated when Lalo's name follows a title on the program, consequently until the third part of the suite the strange unharmonic intervals, and chromatic tonalities were rather disappointing, but the "Theme varie" is all that one could hope to listen to for loveliness, and sweetness of quality, and the finale is most brilliant. Lalo is certainly a genius. This suite has been compared by a noted writer to a jeweled fan, which one would like to open and reopen to see the jewels sparkle. In fact it is so exquisite in setting and brilliant in coloring that one wonders that it has not been played oftener. It was first produced as ballet music at the grand opera of Paris in 1882; but owing to a poor presentation it was withdrawn after fifteen performances. Disappointed at its failure, but not discouraged, Lalo rearranged it as a suite for orchestra, and its pretentions by the Colonne and Lamoureux orchestras have justified the faith which Gounod and others have put in this work.

The Colonne orchestra fills the large stage of the Chatelet Theater, and Monsieur Ed. Colonne, who is carrying the work of the "Association Artistique" forward into its twenty-sixth year, is undoubtedly one of the greatest orchestral leaders now living. It is most interesting to note that among this large body of finished musicians that place has been given to four women. The position of first violin is filled by a young woman who draws her bow with the same precision and verve as the man at her left.

Paris, Nov. 14, 1899. KATHLEEN M. SHIPPEN.

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## VLADIMIR DE PACHMANN.

The famous Russian pianist, De Pachmann, has been heard in two recitals in Central Music Hall, which, by the way, has been redecorated and is a very delightful place for a first-class piano recital, or any other concert where not more than two thousand people are expected to be present. The program of the first concert commenced with the Weber Sonata in A flat, followed by a variety of Schumann pieces, the Rondo Capriccioso of Mendelssohn and nine compositions

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by Chopin, the last one being the Scherzo in C sharp minor. The Weber Sonata was beautifully played, but there is not much in it for a modern audience. The Schumann pieces selected were almost all small, and were beautifully done. The Rondo Capriccioso of Mendelssohn was played with so much spirit that it was redemanded.

In the second recital the program contained the Beethoven-Waldstein Sonata and the Impromptu by Schubert, the Mendelssohn Variations, the Schumann Sonata in G minor, and six pieces by Chopin, the whole ending with the Invitation to the Dance by Weber, in the Henselt version.

The audience at the second concert was considerably larger than at the first, and, if possible, more enthusiastic. Mr. De Pachmann, who is now fifty-one years old, has been so long before the public that his style of playing is well known. He is unquestionably a miniaturist, whose art is distinguished for an exquisite finish and sensuous beauty of pianistic effect. Naturally, these qualities would improve the sound of any composition, but are not those most in demand in such a work as the Schumann Sonata in G minor which requires more breadth. No other pianist before the public has so beautiful a touch and so clear and exquisitely neat execution. Mr. Pachmann uses the pedal very little indeed as a rule, and as he happened to have the advantage of a very beautiful piano it can well be imagined that a more useful example is rarely heard by students and amateurs. It is very easy to underrate the technic of this artist owing to the extreme facility and rapidity of his playing and his preference for smaller works. Nevertheless, he is entirely capable of playing the whole two books of the Chopin studies at a sitting if he chose to do so, and the most of them would be given with a speed, clearness and exquisite finish beyond that of any other artist. At the second recital the playing of the black key study was something wonderful. The Nocturne in B major, op. 62, No. 1, was beautifully played, as also naturally the Mazurka. Mr. Pachmann will be heard in two additional recitals about the middle of December under the management of Mr. E. Wight Neumann.

In connection with this music of De Pachmann there was a very interesting association between him and Mr. Godowsky. During the three or four days that Mr. De Pachmann was in Chicago the two artists spent much time together, and nothing was more beautiful than to see the enthusiastic cordiality with which the older artist admired the beautiful versions of the Chopin studies for left hand which Mr. Godowsky has been working at during the last summer. De Pachmann declares them to be inimitable, and says that next year in Europe he means to play some recitals composed entirely of Chopin and Chopin-Godowsky paraphrases, which he thinks will make a very interesting and instructive illustration of musical development. It is extremely rare that an artist already at the top of the ladder has the amiability and sagacity to take this view of such innovative work of a composer and pianist twenty-one years younger. Too often the first

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thought of the older artist is a fear that the newcomer intends to supersede him, and hence antagonism and the like.

## HENSCHELL'S SERVIAN ROMANCES.

On Friday evening, November 10, a quartette composed of Mrs. Genevieve Clark Wilson, Miss Edythe Evelyn Evans, Mr. Glenn Hall and Mr. Charles W. Clark, gave a recital of Georg Henschel's Servian Romances in University Hall.

Mr. Clark opened the program with the Prologue, "I'Pag'iacci," by Leoncavello. He was in good voice and held the attention of the audience from the first. Miss Evans in the Aria from "Joan d' Arc" was very good.

Although the quartette work was very good, the soprano was too loud to give the other parts a chance. It seemed necessary for the others to have Mrs. Wilson to lead that they might follow. The cycle numbers were inartistically rendered and showed a lack of the interpretation to make them pleasing. Whether this failure to please was due the singing or the composer is a fine point which can be settled later. H.

## CHICAGO APOLLO CLUB.

The Apollo Musical Club of Chicago announces for its twenty-eighth season four concerts. The first, consisting of Saint-Saens' "Samson and Delilah," with M. Gauthier, the famous French tenor, in the role of Samson, will be given December 11th. The second, December 25th, is the Messiah performance, with Miss Lillian French as soprano. The third concert, February 26th, will be devoted to part songs, the soloists being Mr. David Bispham and Mr. Leopold Kramer, the violinist. The fourth concert, April 26th, will consist of the Oratorio of "Mary Magdalen" by Massenet, together with some smaller works. The club is working hard under its energetic director, Mr. Harrison M. Wild, and the prospects for the current season are excellent.

## THE SPIERING QUARTET.

The seventh season of the Spiering Quartet commenced with a concert in University Hall, November 7th, in which the program consisted of Beethoven's First Quartet and the Stenhammar Quartet, Op. 14, in C minor, the first performance in America. There were also some songs by Miss Helen Buckley. The Beethoven Quartet was very well played indeed, as also the new one by Stenhammar. The latter is a very advanced modern work which needs several hearings before one is in a position to pronounce upon it. The audience was quite large and appreciative. The program of the evening contained a list of the principal works produced by the quartet during the last six seasons, and a most creditable showing it makes. Classical and

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modern works are represented in admirable proportion, and the list of soloists who have appeared in the concerts of this organization is an extremely creditable one. It is interesting to know that the out-of-town business of the quartet the present season is larger than ever before.

## SOMETHING TO BE THANKFUL FOR.

A new epoch must certainly have opened in Chicago art, for the circular of a new music school boldly announces the fact in the terms following:

"With this announcement the ——— launches upon the ocean of business and activity, and with the needle of its sincere intentions pointing to the North Star of natural development of the voice, it tosses aside the wrathy waves of adversity and calmly awaits the brilliant future that is in store for it." It goes on to say that the lady at the head of the school is "Nature's own undisputed Mistress of the Sisterhood of Song." Also: "Rubenstein was undoubtedly right when he declared that the Prima Donna was much higher educated and accomplished much more than the singing in the other sex."

Regretting that the ——— should have encountered the wrathy waves of adversity so early in its career, but congratulating it upon the exultation of its outlook, the public will patiently wait for further developments. For with so much in its favor any institution is sure of success.

## SONG RECITALS BY CHAS. W. CLARKE.

Two remarkable song recitals were given in University Hall in the Studebaker Building, October 17th, by Mr. Charles W. Clarke, the program consisting of two parts. In the first part, the entire fourteen "Swan Songs" by Schubert, all sung in German. These were well delivered, both vocally and as regards the text. The accompaniments were played by Mrs. Nellie Bangs Skelton, very delicately and neatly, but very ineffectively and without any dramatic feeling or musical solidity. All suggestions of voices, imitations and the like, in the accompaniments were ignored by the player. The singing of Mr. Clarke was notable not alone for its legitimate vocal merit but also for what is very rare in singers, a good rhythmic quality, with very few exceptions. One or two very glaring exceptions there were, as, for instance, in No. 11, "The Town," the rhythm of which was very imperfectly given. In that beautiful melody, "By the Sea," the accompaniment failed to support the singer with the necessary breadth and richness of tonal effect.

The singing on this occasion suffered from two defects, if the word defect is not too strong. In the first place, being sung in German, no matter how well, the relation of the music to the text was unobservable by that part of the audience not familiar with the German language. In the second place, most of the songs were transposed and

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sung in lower keys than written, a process which, while universally practiced, changes the character of the songs very much. Schubert wrote apparently with an idea of absolute pitch. The songs were placed in the key where in his opinion the melody and the accompaniment best corresponded to the poem. When we transpose one of these pieces of music a major third lower we have an entirely different range of pitch, and the aesthetic effect upon the ear is materially changed. Therefore, the Swan Songs of Schubert when sung in transposed versions do not absolutely represent those songs as Schubert conceived them. Nevertheless, the transposition process has to be allowed when an artist with a baritone voice desires to give an entire program of these songs, many of which were written for tenor or high baritone, and since we get very little Schubert now-a-days our best way is to be thankful for what we have. This recital is one which ought to appeal to musical clubs and societies, since there are in this country at the present time only two or three singers who are capable of doing this class of work so well as Mr. Clarke performed it on this occasion.

The second part of the program was made up of English songs. Among them that charming little pastoral, Mr. Kipling's "Hanging of Danny Deever." I would suggest that an extremely graphic and thrilling effect might be made with this song if besides singing and playing Mr. Damrosch's music it could be illustrated with living pictures upon the screen. There would then be a first-class thrill of highly melo-dramatic potency. Meanwhile hearers who are not fond of hanging scenes might well stay away.

I note there is a curious difference in effect in this song as sung by Mr. Bispham and Mr. Clarke. When Mr. Bispham sings it we have it in all its horrid suggestiveness, but Mr. Bispham's voice is so fine and gentlemanly, so peculiarly drawing-roomlike in its tone, that the story seems removed some distance from you. It is like a well-groomed gentleman in evening clothes telling only a few things about a railroad accident which he just escaped a year or two ago; time and the present surroundings mitigate the horrors. Mr. Clarke's voice, however, is singularly good from a dramatic point of view, and he sings as if he might have assisted at the hanging on his own account. He brings it altogether too near. I do not know whether Mr. Clarke should regard this as complimentary or the reverse. I merely mention it as the difference in effect.

## THE CARDIFF EISTEDDFOD.

"Young Wales" contains what purports to be an account of the international eisteddfod held in Cardiff last summer. From this it appears that the attendance was large, the advance subscription amounting to about ten thousand dollars. All the usual competitions were opened, but the first prizes in several instances were withheld for want of sufficient merit in the compositions offered. The delegates from different countries, all of whom were supposed to be of

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approved Welsh or Celtic blood, were many of them unable to understand the Celtic dialects employed in the official proceedings. One instance is given of an English barrister lately made a "bard," who, when addressed in Welsh, which he did not understand, replied in French in order to mitigate his ignorance of the official and traditional language of the festival. According to appearances the Gorsedd was the most successful of all the exercises. In this the arch druid in full regalia received the homage of foreign delegates with a state and dignity unexpected from his unofficial affability in a mercantile line. The pictorial illustrations are interesting, most so being that of the Scotch delegation in kilts and bare knees. The Scotch were at first taken seriously, but later in the festival, when exhilarated by hospitality they performed a highland fling upon the platform of the concert stage, the incident was not well taken; it was considered an ill-judged effort to divide public attention and to awaken for mere bodily rhythms the reverence properly attributable to purely intellectual and musical accomplishments. The choral contests of the eisteddfod were of very moderate value. Chicago was represented by a considerable delegation, Mr. W. M. Apmadoc being well along towards the head thereof.

Eisteddfods are an innocent amusement whose only harm is that of temporarily concealing from the delegate the fact that he has been born into an age and surroundings with which the old festival but imperfectly fits.

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## ENGLISH AS SHE IS TRANSLATED.

Much has been and is still said of the continued use of foreign languages in opera in this country. It seems that the tongue which Irving, Lowell, Tennyson and Shakespeare used is not good enough in which to give opera. The unfortunate part of it is that we have no Shakespeare or Lowell to write our works for us. As every language has its peculiarities it is impossible to translate literally from one language to another with good effect. Why is it that opera given in English by the Castle Square Company impresses one so ridiculously? It is not wholly due to the fact that more or less indifferently gifted singers and actors are here getting their "stage experience," but it is the general absurdity of the text as well. For example, take the dialogue from "Cavaleria Rusticana," which I quote from the Schirmer edition of the work.

Turriddor—"Thou here, Santuzza!"
S.—" 'Tis I, no other."
T.—" 'Tis Easter, to church thou art going?"
S.—"Not I. Thee must I talk with."
T.—"I seek my mother."
S.—"Thee must I talk with."
T.—"Not here, not here."
S.—"Where art thou hieing?"
T.—"Why dost thou ask me? From Francofoute."

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S.—"No, 'tis not true."

T.—"Santuzza, trust in me, Santuzza, trust in me."

S.—"No, thou art lying; home from the pathway I saw thee come down."

How refined and how infinitely easy to follow is this translation, which is a fair example of them all! There are many important facts to be observed in a translation and the least important are surely not the following:

First—The translation must conform to the peculiarities of the language into which it is changed; we are not all Quakers and "thee" and "thou" are not generally used in English conversation.

Second—The words must conform to the musical text: By that I mean, where the musical accent comes, there must the word-stress be. In order to complete a sentence there must not be a word added or one held a beat or so too long, in which case the idea of the composer is seriously damaged.

Third—The text must be so constructed as to be easily comprehended when sung from the stage.

Until some good writer manifests a desire to hear opera given in English, it must continue in its old uninterestingness. Exactly the same thing is true of most of the English translations of foreign songs, only a few of which can be sung so as to be understood. The cry is heard against so many arias sung by our best artists in foreign languages. The reason is plain—the translations are bad. Then, too, there is no language more difficult to sing well in than ours. Again, how many originally English songs are spoiled by bad words! I once heard Mrs. Jessie L. Gaynor say: "In song writing one must be thoroughly imbued with the melody and rhythm of the poem, where its climaxes are, where its diminuendoes, before thinking of the actual music." The poem if studied in this way will suggest the musical rhythm, key and effect best to use to make the poem a musical one. Mrs. Gaynor illustrates this principle in her own song writing. It is especially marked in her song, "Because She Kissed It," which to my mind is one of her best simple songs.

Pittsburg, Pa., Nov. 15, 1899. F. DINGLEY.

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## HEROIC PROGRAMS BY MME. RIVE-KING.

The following three programs have been published by Mme. Rive King for her piano recitals this season:

I.

Schumann—"Sonata," G minor, Op. 22.
Presto e allegro. Andante. Rondo.
Bach—"Fugue," G minor (transcribed by Liszt).
Beethoven—"Rondo a Cappriccio," Op. 129 (Posthumous).
Chopin—(a) "Nocturne," D flat, Op. 27, No. 2.
(b) "Prelude," D flat, Op. 28, No. 15.
(c) "Scherzo," C sharp minor.

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Brahms—"Sonata," F minor, Op. 5.
Allegro maestoso. Andante expressivo. Intermezzo. Finale.
Conrath—"Menuette," B flat.
Rive-King—"Polonaise Heroique." E flat.
Strauss-Rive-King—"Wiener Bon Bons."
Rachmaninoff—Prelude, C sharp minor, Op. 3. No. 2.
Strauss-Taussig—"Man lives but once."
Kroeger—"Gondoliers," Op. 12. No. 1.
Liszt—Rhapsodie Hongroise No. 12.

II.

Brahms—"Twenty-four Variations and Fugue," on a theme by Handl.
Bach—"Concerto," Italian style.
Beethoven—"Sonata," Op. 111.
Schumann—"Etudes Symphoniques," Op. 13.
Chopin—(a) "Bolero."
(b) "Scherzo," B flat, minor.
(c) "Rondeau," E flat, Op. 16.
(d) "March Funebre."
Moszkowski—"Concert Valse," Op. 34, No. 1.
Saint-Saens—"Rhapsodie d'Auvergne."
Mendelssohn—(a) Two "Songs Without Words."
(b) "Andante and Allegro," from Op. 64 (transcribed by Rive-King).
Brandeis—(a) "Gavotte."
(b) "Menuette."
Strauss-Rive-King—"Tales from the Vienna Woods."
Liszt—"Campanella."

III.

Brahms—"Variations on a Theme by Paganini." Books 1 and 2, Op. 35.
Beethoven—"Sonata," E flat, Op. 27, No. 2.
Bach—"Prelude and Fugue," A minor (transcribed by Liszt).
Schumann—Fantasie, Op. 17.
Chopin—(a) "La ci darum la mano," Op. 2.
(b) "Polonaise," A flat.
(c) Etude, C sharp minor.
Hack—"Chanson Arabe."
Rubinstein—Valse Caprice.
Rive-King—"On Blooming Meadows."
Liszt—Rhapsodie Hongroise, No. 6.

Any audience fortunate enough to hear this fine artist in either of these lists will have the satisfaction of observing the art of an experienced concert pianist familiar with the entire standard literature of the instrument. Those who heard Mme. King in former years will observe that lately she has added the Brahms pieces to her repertory.

Regarding the composition of the programs a few observations might be made besides deploring their extreme length. For instance,

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why should an artist care to play the insignificant sonata in E flat, Op. 27, of Beethoven, after the Brahms-Paganini variations, particularly after so serious an attack as that of both books in succession? These two books take altogether about fifty minutes to perform. After hearing them the Beethoven Sonata will sound like a Sonatina. Better let the audience recuperate in silence. Exception might also be taken to presenting the Chopin "La ci darum la mano" variations—since they are trashy and weak in the extreme, and now quite out of date. Better let them die. Mme. King has been misled by Schumann's gushing notice of this work at its first appearance. All the programs are too long; the first is best. A very satisfactory recital could be made out of the second program by going straight from the Schumann Etudes Symphoniques to the Liszt Campanella, omitting everything between. This would be long enough—about an hour and a half.

All the same, however, there are few artists before the public capable of putting out three programs like these and sitting down and playing them with finish. The latter Mme. King will certainly do whenever called upon.

## A REMARKABLE BENEFIT CONCERT.

They seem to have a way of doing things well at Hastings, Neb. It seems they have there a young violinist, Miss May Rees, daughter of a local musician who conducts Rees' Orchestra. She is now nineteen years of age, her father having been her only teacher. She is spoken of as a very attractive girl, and the box office certainly lends color to the hypothesis, for upon the occasion of a benefit to her, for the purpose of pursuing her studies in Chicago, the net receipts were $576. Her chief selection was the De Beriot Concerto in A minor, accompanied by her father's orchestra, and her lighter numbers a Reverie by Vieuxtemps, a Mazurka by Musin, and she also played in a duo concertante, "Don Juan," by Vieuztemps-Ed. Wolf. The orchestra played for its own part the "Freyschuetz" overture and Nicolai's overture, "The Merry Wives of Windsor."

## OPERA RECEIPTS IN PARIS.

During these lovely November weeks, when Manager Grau is offering Chicago music-lovers some remarkable combinations of great singers at impossible prices, it is interesting to note the receipts at the box office of the grand opera in Paris, where these same singers, nearly all of them, would be glad to accept engagements if they could get them. During the month of July, the latest at hand at this moment, seventeen operas were given. The largest receipts were 22,738 francs (about $4,650) for Le Prophete. Wagner's Mastersingers was given four times during the month, and the receipts ran between 17,132 and 20,559. The smallest receipts of any performance were those of "Sigurd," 10,394, i. e., about $2,080. In contrast with this it may be mentioned that the Mozart "Marriage of Figaro" in Chicago must

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have cost Manager Grau somewhere about four thousand dollars for the four principal singers, Mmes. Eames and Sembrich and the two best men, Campanari and Edourd De Reszke. Add to this the orchestra, house, chorus and subsidiary expenses and this representation cannot have cost less than about five thousand five hundred dollars. Opera salaries are too high.

## MR. SHERWOOD'S PIANO RECITAL.

Our excellent American pianist, Mr. William H. Sherwood, gave the first recital of the season in University Hall, Oct. 24, before a rather large and appreciative audience. His program was arranged in five numbers. The first consisted of the Beethoven Sonata in E flat, opus 31; the Schumann "Bird as Prophet" and the Kullak "Octave Study" in E flat. The second: The Chopin-Liszt "Maiden's Wish," and Chopin's Nocturne in C minor and Polonaise in A flat. The third consisted of three pieces from Jensen's opus 44: "Kassandra," "Die Zauberin" and "Kypris." The fourth landed among American composers: Arthur Whiting, "Concert Etude, opus 5; Seeboeck, "Serenata Neapolitan" and MacDowell, "Hexentanz." The fifth number consisted of Chaminade's Serenade in D, Saint-Saens Mazurka, No. 2, in G minor, and the Gounod-Liszt "Faust."

Aside from the American numbers this list consists entirely of well known selections which have formed part of Mr. Sherwood's repertory these twenty-five years and belong in the ordinary course of piano teaching. Perhaps the latter was the reason for selecting them, because no pieces are played so badly by pupils as those which the student has heard repeatedly done badly. Of virtuosity pure and simple (such as we naturally expect from a first-class pianist), there was but little, the Polonaise affording almost the only opportunity for distinction.

Throughout the program (the present writer heard only the first part) it is said that Mr. Sherwood showed his fine qualities. In all the pieces there were delicate nuances, bits of fine appreciation carefully done, and interpretations generally sound. For all to whom these pieces had not already lost interest, by reason of their small content and their over-familiarity, the recital was extremely enjoyable. Mr. Sherwood was recalled again and again—which states the case in so far as the audience was concerned.

## MAX HEINRICH SONG RECITAL.

Phenomenally interesting in many ways was the song recital given in University Hall October 26th by Mr. Max Heinrich and his daughter, Miss Julia Heinrich. As is well known, Mr. Heinrich is one of the most renowned exponents of the German lied, and at the same time is a superior interpreter of English song of every grade, from the ordinary ballad to the most advanced oratorio selections. On the present occasion he began with some Schubert songs, "Good

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Night," "The Wayside Inn," "Aufenthalt," "Der Atlas," "Der Doppelganger" and "Der Taubenpost." His next number consisted of four songs by Richard Strauss: "Why should we seek to hide our passion," "Hoffen und wieder verzagen," "Serenade" and "Longing Hearts." Still later five songs by Schumann: "Blondel's Lied," "Marienwuermchen," "Schneegloeckchen," "When through the Piazzetta" and "Row gently here my gondolier."

Miss Heinrich's contribution to the program consisted of two songs by Brahms: "Sapphische Ode" and "Wiegenlied;" and two by Grieg: "Morgenthau" and "Herbsturm." Then four songs by MacDowell: "Long ago, sweetheart mine," "The Swan bent low to the Lily," "A Maid sings light and a Maid sings low" and "As the gloaming shadows creep." The program ended with two duets by Goring Thomas: "The Noontide Heat" and "Night Hymn at Sea." Surely a varied and beautiful collection of songs.

Mr. Heinrich began his recital with a short speech, in which he said that the songs with English titles would be sung in English, and the others in German. He acknowledged the propriety and duty of singing songs to an English-speaking audience in the English language, and he was happy to do this whenever he had been able to find really adequate English versions. In many cases such were as yet unavailable. Then followed the program. In the singing three elements, usually apart, were united in a remarkable degree. To begin with, the interpretations were of the most masterly and delightful description. At this point his work ranks with that of Henschel and the two or three other great interpreters of German lied in the whole world. Vocally he is master of technic, and his enunciation, whether in German or in English, was almost invariably finished and artistic. The German, his native speech, was naturally perfect; his English extremely good. The voice itself is not now an altogether satisfactory exponent of the art of bel canto. It is not a large voice, and it has been a voice several years. But it is still an organ capable of artistic work, and Mr. Heinrich knows how to allow for its defects.

Quite as remarkable as the interpretation of the vocal part, and beautifully artistic were the pianoforte accompaniments played by the artist himself. Mr. Heinrich has a beautiful touch, very clear, expressive, sensitive and musical, and his treatment of the piano as to touch merely was full of suggestions which almost any concert pianist would be the better for heeding. From a purely pianistic standpoint almost the only defect was an insufficient use of the pedal. In explanation of so remarkable qualities in a singer it deserves to be told again how Mr. Heinrich for twelve years taught piano alone, and as a master of the instrument is familiar with its entire literature and his technic is equal to playing by far the greater part of it.

It can be imagined with what delightful spirit the instrumental and vocal parts of this recital blended into unity in the highly characteristic moments of Schubert, Richard Strauss and Schumann. Especially were Mr. Heinrich's abilities as a clever artist shown in admir-

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able manner in the Strauss songs, which showed themselves full of interest and clever effect, though they do not appear to have very much heart in them.

Miss Heinrich has a rather large dramatic soprano voice, or perhaps one would call it a contralto, with a deep chest register and a good medium; a well trained young artist, pupil of her father. She is a very fine and enjoyable singer who may be expected a few years later to attain to distinction. She seems to have temperament.

The MacDowell songs upon this program did not seem to have much depth, but they were clever little things, not very musical in the intimate sense.

As Mr. Heinrich has at his command the entire literature of song, in so far as such a claim can be made for any one artist, and is equally at home in every form of vocal art (excepting perhaps the impassioned bel canto of the Italians) and as he is reinforced by the fresh voice and striking personality of his daughter, his recitals appeal to all first-class musical clubs and organizations having an educational or artistic purpose. His recitals are at once an education and a fresh delight. Any cultivated audience anywhere will enjoy his work. It is artistic and cosmopolitan in the best sense, and Chicago is to be congratulated upon the possession of such an artist. The audience upon the present occasion was large, musical, enthusiastic and distinguished.

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# MINOR MENTION.

The American Conservatory of Music of Chicago gave a faculty concert Nov. 6th, in Kimball Hall, with a remarkably fine program. It began with the Third Schumann Sonata for piano and violin, played by Mr. Jan Van Oordt and Mr. Allen Spencer. Then followed some songs by Miss Louise Blish; the Bruch Concerto in G minor for violin by Mr. Van Oordt; some Chopin selections by Mr. Spencer, and a Passacaglia from Handel arranged by Cesar Thomson, played by Mr. Van Oordt. Owing to the crowded condition of the house the representative of MUSIC found himself unable to obtain admission, therefore it can only be said of the playing that it was no doubt all that could have been expected.

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The large organ erected by Messrs. E. and C. G. Hook, in the Shawmut Church, Boston, in 1867, has lately been rebuilt by the Austin Organ Company of Hartford, with the Austin Universal Windchest, the merits of which have been so cordially recognized by organists universally. In the rebuilding all the old pipes were used, but revoiced, and a few new stops added. The compass of the pedal was extended to thirty notes. The organ in its present form contains fifteen stops in the great organ, nineteen in the swell, twelve in the choir organ, and nine in the pedal. It has all sorts of couplers and mechanical movements, and is a thoroughly up-to-date organ for church or concert.

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The catalogue of the Ohio Wesleyan School of Music, at Delaware, Ohio, shows this school in prosperity, the enrollment having reached last year 313 students (no doubt some names are duplicated through the simultaneous pursuits of several studies) and programs are given of the chief concerts during the year, which show a gratifying roundness of musical opportunity, ranging from piano recitals, song recitals, organ recitals, several chamber concerts and the like, as well as a profusion of student recitals. Nothing could give a better idea of the improvement which is taking place in the musical life of these educational centers which are not close to some large city. In former times such places had no music whatever, except the most meager. But in the state of Ohio alone there are probably eight or ten of these minor local centers where in any year a student may hear more music than forty years ago in Boston itself. The same thing is true of all the large states, even those in the West. A wonderful amount of music-study is now being done, and the most of it is intelligently directed. We shall see, a generation later, what will come of this.

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At the testimonial concert given Mr. Joseph H. Gittings of Pitts-

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burg, one of the great successes was won by Mr. Ethelbert Nevin, who played his latest Venetian Suite and at last, after much urging, the "Narcissus." Mr. Nevin was a Pittsburg discovery, and he is there one of the great gods of the pantheon.

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To give an idea of the range covered by school programs in Chicago it may be mentioned that a concert of the Chicago Opera School (under the leading of Mme. De Marion) contained the Strauss Blue Danube Waltzes by sixteen ladies (whether instrumental or vocal is not stated); "A Society Musicale" containing seven selections, ballades, arias and the great duet from "Aida," piano and violin solos, arias and scenes from "Daughter of the Regiment," "Norma," "Il Trovatore," "Lucia," "Marriage of Figaro" and "Martha." Besides all these there was an aria from "Elijah."

* * *

A list of pieces played by the Kaltenberg Orchestra of New York has lately been published calculated to make Theodore Thomas rub his eyes and wonder whether the compiler had not gotten hold of some of his old program books. All the classical composers are represented as well as the moderns and the American composer appears favorably. For example, Dudley Buck's overtures to "Marmion" has been played three times and his festival overture once; John Hyatt Brewer is represented by his "Springtime Sketch;" Chadwick's "Melpomene" overture; H. K. Hadley, Festival March twice, Ballet Suite three times; W. H. Humiston, Indian Legend once; Bruno Oscar Klein, MacDowell and Sousa come off best of all Americans in the number of times their works have been played.

* * *

Messrs. Herbert Butler, violinist, and Howard Wells, pianist, gave a very interesting program in recital hall, Chicago, November 18th. there was a Sonata by Raff, Op. 78, for piano and violin, the Weniawski Concerto for violin (D minor), and a variety of piano pieces by Mr. Wells, who is a young pianist of distinction.

* * *

Mr. Leopold Godowsky played a concert before the High School Course at Springfield, Mass., November 21st, with a program containing the Schumann Phantasie in C, the Brahms-Paganini Variations, about a half dozen of his own compositions, etc.

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Mr. Perley Dunn Aldrich has lately been giving some of his lecture-song recitals in Kentucky, Ohio, and elsewhere. These are interesting and instructive entertainments.

* * *

The American Conservatory of Chicago gave a program of old Italian composers in Kimball Hall November 18th, in which Messrs. Allen Spencer, Jan Van Oordt and Miss Blish took part. It was a fine list and those specially interested in this province will do well

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to write for a copy. Mr. Karleton Hackett was probably the presiding genius of the affair.

* * *

Among the industrious working pianists of Chicago the name of Miss Josephine Large too rarely comes to public notice. As an example of her work mention should have been made of a recital played before the summer class of Mr. C. B. Cady last July. The program consisted of the whole of the Bach Italian Concerto, the Haydn Andante and Variation in F minor and the Beethoven Sonata, opus 101. This was the whole program, and very sensible it was.

* * *

Miss Pauline Jennings, Mus. Bac., whose writing is so well known in this magazine, is offering a series of ten lectures upon the history of music, with musical illustrations. The following is the syllabus: "Evolution of the Elements of Music," "Music of the Greeks," "Ecclesiastical Modes," "The Modern Scale," "Music of the Early Christian Age," "Folk Songs," "The Beginning of Polyphonic Music," "School of the Netherlands," "Palestrina, Church Music," "The Oratorio," "J. S. Bach," "Development of Sonata Form," "Beethoven," "Classic and Romantic Schools," "Schumann," "Modern Schools," "Song Writers," "The Orchestra," "Wagner." Her address is 305 Carnegie Hall, New York.

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During the present season Mr. Henry P. Eames of the university at Lincoln, Neb., is offering lectures with illustrations at the pianoforte as follows: "Shakespeare in Music," "The Music of Russia," "The Music of Norway," "The Songs and Legends of the Omahas," also Richard Wagner's music-drama, "Lohengrin."

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The program of the first chamber music recital at the Northwestern University consisted of the Mozart Quartet in F major, two fragments from the Lintner Concerto for 'cello, and the Rubinstein Quartet, Op. 17, No. 3. Mr. Harold Knapp is head of the quartet.

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The Leffingwell Quartet, under the auspices of the Chicago Piano College gave an interesting program in Kimball Hall November 7th. Beginning with the second quartet of Beethoven (Op. 18), the theme and variations upon "Death and the Maiden" were played, followed by a Gade trio, piano part by Mr. Best. There were also songs.

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Mrs. Dudley Tyng has been singing a fine list of songs before the Quincy Conservatory of Music, and Mr. Hermann A. Zeitz played the second Weniawsky concerto for violin (with second piano by Mr. Walter Spry).

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Mr. H. J. F. Mayser seems to have made a fine impression in his first appearance before the public at Columbia, S. C., in a program consisting of the Haydn Air and Variations in F minor, the Schumann

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Sonata in F sharp minor, a Brahms rhapsody, several Chopin pieces and a few modern works. The relief was furnished by Miss Andrews, a local soprano of much popularity and desert.

* * *

It is noted with regret that the demonstrations of the efficiency of the Pianola stop short of what has been recommended, namely, to play the Pianola as solo in, for instance, the Tschaikowsky Concerto in B flat minor with the Boston or Chicago orchestra. Stopping short of this kind of "finis-opus-coronat" effect, the Aeolian people are commendable for what they actually have done, which is to play the Pianola solo in concerted music with the Kneisel Quartet and now last in the Kaltenborn Quartet at Mendelsschn Hall, New York. The program had the Mendelssohn D minor trio, the Beethoven Kreutzer Sonata and the Schumann Quintet. Besides this the solo artist (Mr. Chilton and the Pianola) played the Rosenthal study upon the Chopin waltz and Liszt's "Venice and Naples." Upon the back of the program the claim of the Pianola sponsors is stated in the following terms:

"The object of this recital is a public demonstration of those features of our instruments which may be said to have an art character and significance, and thus serious musical importance.

"It will be shown (1) that the pianola represents a new type of musical instrument; (2) that it gives a musical result—somewhat different from hand-playing, but none the less interesting on that account; (3) that this result is a new thing in music, with defects and excellences all its own; (4) that, in the words of Emil Sauer, 'it does not at all represent an illicit expedient, but on the contrary opens up a new perspective to the virtuoso and musician."

* * *

Mr. Carl Faelten finds it necessary to play before his school and lately was heard in a program consisting of the Haydn Air and Variations in F minor, the second Beethoven Sonata, and a Chopin number consisting of the twelfth study, the second nocturne, polonaise in C sharp minor, and the Ballade in A flat. This was in a course of literature; the introductory explanations were given by Mrs. Reinhold Faelten. The second Sonata of Beethoven is now very rarely played in public.

At a students' recital by Mr. Forrest J. Cressman in the same school, the program consisted of the Beethoven Sonata for violin and piano, Op. 12, No. 1, two concert studies by Godard, and a Suite by Ries.

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The so-called "Chicago Symphony Orchestra" now touring under the direction of Mr. Adolf Rosenbecker, was probably named with reference to taking the benefit of the doubt, as between its own unacquired prestige and the hard-earned and well-paid-for reputation of the Chicago Orchestra, which is the only one giving symphony concerts in Chicago. Mr. Rosenbecker is a fine musician and the orchestra is making a long tour and is assisted by those fine artists, Mme.

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Regna Linne and Mr. William H. Sherwood. Why divide all this with Theodore Thomas? This is another case where perhaps 'honesty is the best policy."

* * *

Mr. Harry Dimond, violinist, has lately been playing some interesting recitals in Kimball Hall under the auspices of the Vilim Violin School.

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Speaking of organ repertories, the young organist might wisely look over the souvenir program lately published by Mr. Frederic Archer of the three hundred free recitals played by him in Carnegie Hall, Pittsburg.

* * *

Speaking of the self-playing idea and its relation to the cultivation of the higher art of music, the following additions have lately been made to the rolls of the Kimball self-playing organ:

"I Don't Want To Play in Your Yard."
"Climbing Up the Golden Stairs."
"Mister Johnson, Turn Me Loose."
"She's My Warm Baby."
"My Coal Black Lady."
"Ave-Maria." Bach-Gounod.
"Jesus, Lover of My Soul."
"Washtub Song."

* * *

Mr. Edward Kaiser Kreiser, of Kansas City, opened an organ in October in the Masonic Temple at Sila Salina, Kansas, and another in the Christian Science Temple in Kansas City. Mr. Kreiser's organ recitals, it is understood, will be continued the coming season.

* * *

Miss Belle Adams, pupil of Mr. Emil Liebling, gave a recital in Kimball Hall October 31st, in which she played the Rondo Brilliant by Mendelssohn and the Romance and Rondo from Chopin's Concerto in E minor, accompanied by string quintet. Also a variety of other pieces.

* * *

Mr. Emil Liebling has been playing many piano recitals in different places during the past few weeks. At Des Moines, Iowa, October 21st, he played an interesting list of pieces in which the understandable and the enjoyable occupied the largest place. Among the novelties were the MacDowell Prelude and the Sinding "Approach of Spring." At the Wisconsin Conservatory in Milwaukee he played October 28th a recital in connection with a lecture upon the classical art. The list contained the Scarlatti Sonata in G minor, Handel's Passacaglia in G minor, the "Blacksmith" variations, a fine illustration of Bach, and Mozart and Beethoven were represented. The beauty of the Liebling case is that when he selects pieces of moderate difficulty it is because he regards them as on the whole being more

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useful than the more pretentious compositions, which students cannot practically deal with.

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Mr. N. J. Corey gave his fourteenth free organ recital in Detroit, October 20th, playing the Bach "St. Anns" Fu Prelude and Fugue, the Guilmant Sonata in D minor, Best's arrangement of the Meyerbeer-Shiller March, Dubois' Toccata in G, and other pleasing pieces.

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Mr. Chas. W. Landon reports great success in his new conservatory at Dallas, Tex.

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At Knox College, Galesburg, Mr. Godowsky played a program November 9th, containing the Schumann Phantasie, the Grieg Ballade, his own Capriccio, Menuet and Courante and six of his paraphrases of studies by Chopin. Then followed the F sharp Impromptu, Berceuse Ballade in A flat and Scherzo in C sharp minor, by Chopin; and a Liszt number containing the Eclogue, "At the Spring," concert study in F minor, "Murmurs of the Forest," and Spanish Rhapsody. It was too long, but how nice!

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## DIRECTIONS TO A YOUNG TEACHER.

BY MRS. EMMA A. THOMAS.

Question:—What ought I to do about the position of the children's hands while sitting singing?

Answer:—The children should sit erect in their seats, a litt'e forward, with their hands lightly resting on the edge of the desk or in their laps. We should try to have the children sit so that the muscles will be relaxed and they will be in an easy comfortable position. That is one thing that I am very particular to insist upon, that every pupil is in order before I begin the lesson. After they have their books they should sit with their hands holding each side of the book, so that their wrist rests on the desk. They sit erect, consequently are in good position for deep breathing. The books are just the right distance from their eyes and they are then in good condition to give attention and sing well.

Question:—What would you say about setting third grade children to copying music in blank books of their own?

Answer:—I believe that third grade children can be taught to copy music very nicely. I begin in my second grade to have the children write from dictation simple little phrases that the teacher sings to them. They write on the board and on their slates. In third grade I have them write the exercises on paper or in their blank books. I believe that more is gained by having the pupils write from dictation than merely copying music.

Question:—Have you any directions or suggestions to give in regard to arranging progress for public performance in the high school and in the seventh and eighth grades?

Answer:—In the seventh and eighth grades and in the high school I should arrange a program, using the material that the pupils have been at work on during the term. I should try and arrange at the beginning of the term a definite plan of work, taking perhaps one composer and having the pupils study several pieces from his works then at the close it makes a very nice program to have the sketches from his life and works. The pupils can sing the pieces they have learned and it would be a wise plan to invite either a violinist or singer to play or sing something from the same composer. My schools this past year found it very nice to give a program composed of the patriotic songs including little sketches from the lives of the composers of the songs. A number of schools have given Cantatas and Oper-

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ettas but I have never given any with my school children, as I believe that the other programs can be made very interesting and this would take too much time from their regular music work.

Question:—Can you give me some actual copies of directions given to teachers by musical directors in just such positions as these?

Answer:—As I do not know what system of music you are taking, I cannot give you an outline that I give my teachers, but I will give you a few general directions that will perhaps help you in your work:

First—See that the pupils have an erect position; a correct management of the breath; purity of tone; distinct articulation; expression.

Second—Aim for softness, sweetness, expressiveness and taste.

Third—Avoid teaching songs that you only partially know. Study them carefully before presenting them to the class, both in regard to the music and the words.

Fourth—See that each pupil, new to your room, knows how to read the notes in the keys of the grade, and before a piece is sung, have all pupils study it.

If you wish for directions more in detail if you will write me I will try and send them to you.

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# Music Students' Club Extension

## NATIONAL FEDERATION OF MUSICAL CLUBS.

The National Federation of Musical Clubs has issued, in pamphlet form, through its printing committee, Mrs. Philip N. Moore, 1520 Mississippi avenue, St. Louis, Mo., the "Record of the Official Proceedings of the First Biennial Meeting," held at St. Louis May 3-7, 1899, which has been prepared for publication by Mrs. Thomas E. Ellison, Fort Wayne, Ind., recording secretary of the Federation.

This attractive pamphlet contains in addition to the minutes, reports and papers presented by the various officers and committees, the programs given at this musical festival. They are not only interesting, but valuable. Clubs that are making a study of music in America will find Mr. Krehbiel's program on "Folk Song in America" given with the text of the slave, negro and New England folk songs. Mrs. Moore will mail copies to any who desire them upon the receipt of 15 cents per copy in postage.

The program book for courses of five years' study may be obtained from Mrs. F. S. Wardwell, 330 Main street, Danbury, Conn., and from the sectional vice-presidents.

Mrs. James Pedersen, 228 West Forty-fourth street, New York City, corresponding secretary, has returned from Europe and has resumed her official work, which, during her absence, was assumed by Mrs. John Elliott Curran of Englewood, N. J.

Mrs. Charles Farnsworth of Boulder, Colorado, librarian of the Federation, is spending the winter at 512 South Alvarado street, Los Angeles, Cal. Mrs. Farnsworth is prepared to supply all federated clubs with the programs and year books of clubs of the Federation.

The work of the Artist Committee, Miss Helen A. Storer, Akron, Ohio, has been eminently satisfactory to artists and clubs, and the scope of this work is constantly enlarging.

Clubs from all sections are constantly being federated, realizing the advantage to be gained in arranging their recitals for this season through Miss Storer of the Artist Committee, and Mrs. Frederic Ullman, 282 Forty-eighth street, Chicago, chairman of the Bureau of Registry. The work of each of these committees is entirely gratuitous.

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## CLUBS.

As an illustration of the spirit in which the new Music Students' Club Extension is being taken up, the following from the local organizer of the first club at Louisville, Ky., is to the point:

"We had our first meeting here last Wednesday evening, and everybody present pronounced it very enjoyable and instructive. We are all delighted with our success, and the immense amount of pleasure we find in it, and are looking forward eagerly to our next meeting (November 15th) when we shall consider Grieg more fully."

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# ANSWERS TO CORRESPONDENTS

Will you be kind enough to tell me where I can find sketches of the lives and works of Dudley Buck, Edward MacDowell and Mrs. Jessie L. Gaynor? I suppose there must have been such sketches published in some magazine or paper. I know I have read some short bits about Mrs. Gaynor in MUSIC.

The Beethoven Club of this place are giving a series of musicales and want to have some things by these composers and want to know something about them in the particular line of work each is doing. I shall be greatly obliged for information on this subject. As I have written you before, I am a reader of MUSIC and find it a very helpful and interesting magazine. M. W.

A rather full sketch of Dudley Buck can be found in One Hundred Years of Music in America, and a less lengthy sketch of Edward MacDowell is in the same book. Matter in regard to Mr. Buck has been published in MUSIC upon several occasions. The issue for September, 1892, contains such an article. Sketches of Mrs. Gaynor are in MUSIC for December, 1896, and July, 1899.

## ON MEMORIZING.

From Dr. Charles B. Reed, M. D., who might be styled a pianist by marriage, since his wife is a distinguished piano teacher in the Chicago Musical College, comes the following regarding some ideas advanced in a former issue concerning the method of memorizing. Dr. Reed writes:

"I was greatly interested in what you said of Miss Dingley's method of memorizing, but one part of her system seemed to me to be psychologically incorrect. I refer particularly to the statement that the fingers do not progress in facility when the music is learned apart from the piano. The definite mental conception is primary, and must be acquired before the hands can possibly execute; imperfect execution is due to imperfect mental conception. This has been psychologically demonstrated many times. An organically perfect hand with comparatively little previous technical training will execute a definite mental conception almost perfectly in any department of human endeavor. It is well established that the technical physical development of, say the left hand, without use of the right, will also result in a definite development of the right hand to a certain extent—a result attained, of course, only through energy transmitted from the brain-center.

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"Given, then, a case of memorizing; if it is done rightly, the fingers will execute in obedience to the mental conception—the test of correct memorizing being the results achieved by the fingers. This is my individual opinion. Very truly,

"(Signed) CHARLES B. REED."

In regard to the foregoing, it is first of all to be noted that in the article mentioned it was not stated that the fingers were not at all benefited by memorizing away from the piano but simply, not so much benefited. There is no difference between Dr. Reed and Miss Dingley as to the importance of memorizing and its influence in promoting an exact mental conception. This is one of its great uses. It is not true, however, that the fingers will easily execute whatever is correctly conceived by the mind. As an expert gynaecologist Dr. Reed must know that the education of the tactile sense is one of the parts of his professional equipment which costs the young practitioner no little time and experience, accompanied often by many mistakes. In playing it is also quite certain that a Pederewski, a Rosenthal or a Godowsky have to practice passages hundreds of times over after the mental conception has been formed with all the sharpness peculiar to special genius and the most accomplished training.

There are in fact several distinct things to be done before one can play a piece of music in correct tempo by memory. First of all, to find out what it is—i. e., the exact mental conception. This part of the work is almost always but half done, if so much, by students. Then when the entire passage or chapter or movement is in the memory, there is a further practice before the mind itself can follow through at tempo. It is a distinct phase of art to think a piece through at tempo, as distinguished from the fragmentary and detached study in which alone memorizing is possible. Along with this comes the experience of the fingers. First, to do the combinations at all; then to do them smoothly, i. e., with correct combinations of legato and staccato and with discriminations of melody, etc. Later still, and if the passage is difficult only after hundreds of repetitions, to perform the movement correctly and easily at tempo; still later, to play it well, with ease and with musical interpretation. All that Miss Dingley claims against memorizing away from the piano is that in this method of work the piece exists in pure memory forms, from which it has to undergo two transformations: First, into finger forms, and second, into tonal forms. These three forms of conception can just as well go on at once by doing the practice at the piano. Memorizing at the clavier leaves the tonal form out of question, except in so far as the student is prepared to supply it by the imagination but the finger relations are acquired along with the musical memory, and generally with but little if any impairment of the sharpness of the mental concept.

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## REVIEWS AND NOTICES.

STARS OF THE OPERA. A description of twelve operas and a series of personal sketches, with interviews, of Marcella Sembrich, Emma Eames, Emma Calve, Lillian Nordica, Lilli Lehmann and Nellie Melba. By Mabel Wagnalls. Funk & Wagnalls Company, New York and London, 1899.

In this elegantly made little volume the stories of twelve operas are told: Semiramide, Faust, Werther, Carmen, Hamlet, Lohengrin, Aida, The Huguenots, The Flying Dutchman, Lakme, I Pagliacci and Orpheus and Eurydice, and interviews are given with the different stars mentioned in the list above. The work is bound with rough margins, and is illustrated with half-tone portraits of the celebrated stars. It is written in a simple and attractive style, and is altogether one of the most interesting little volumes that has come under present notice for quite a long time. The following extracts will give an idea of the manner in which the subjects are handled:

### MME. NORDICA.

"Our art is so very legitimate," Madame Nordica thoughtfully remarked. "The painter or the writer can take advice, can be assisted, and has time to consider his work; but we must face the music alone, at the point of a bayonet as it were, for every tone must come at the right moment and on the right pitch. The actress has neither of these requirements to meet. It is very trying, also, to sing one night in German and the next time in some other language. Indeed, every performance is a creation. No wonder we are so insistent on the applause. A painter or writer can say to himself, if his work is not at first well received, 'Just wait till I am dead!' But our fate and fame are decided on the spot."

Madame Nordica grew enthusiastic as she talked, and her face was all animation.

"It is easy to criticize us, but hard for an outsider to appreciate the difficulties of our art. No one is in a place he does not deserve—at least not for any length of time. And I believe, too, that no one lacks for opportunity. When people say: So-and-So has a beautiful voice, and ought to be on the metropolitan stage, just inquire what that person can do. Very likely she only knows one language, and probably cannot sing a single act of one opera straight through. Why should she be on the metropolitan stage? A girl came to me not long

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ago who had been singing with some English opera company. She had a beautiful voice and said she could sing everything, which I found to be true. I asked why she did not go to Mr. Grau, and she replied, quite disheartened, that he would do nothing for her. Then I asked, 'Are you ready for anything? I feel quite sure he could use you now as the page in "Romeo and Juliet."' 'Oh, I wouldn't sing a secondary role!' she quickly exclaimed. Now that girl makes a great mistake. To sing well one beautiful aria on the same stage with such artists as the two de Reszkes and Madame Melba would do her more good than to sing the first role in a poor company."

Madame Nordica spoke very earnestly as she related this story of a lost opportunity, which so plainly points its own moral. Another incident she told gives the reverse side of the same idea: "I remember one day some singers were discussing another member of their company, and claiming that he did not deserve his high position; but I protested and said: 'Just consider what that man can do. He knows every language, has a fine stage presence, a good voice, and can sing every role in the repertoire. Now where will you get another to fill his place?'

"Our art to-day is very different from what it used to be. People wonder who will replace Patti or some other retiring singer; but if one should appear who adequately filled the vacant place, we would at once hear people saying, 'She only sings colorature roles and nothing but Italian!' No, the great artist to-day is the one who has mastered all, who does the work of three in former years, and not one who shines forth temporarily in a few special roles."

## MME. LEHMANN.

In 1870 Lilli Lehmann was engaged for the Berlin Opera House.

Americans can hardly appreciate the significance of this fact; but it means much. The opera in Berlin is supported by the government and directly under the supervision of the emperor. The singers are not engaged for a season, but for life, being entitled to an annuity after they retire from the stage. Lilli Lehmann's contract was signed by the Kaiser during the Franco-Prussian war.

When asked if the old Emperor Wilhelm was musical, Madame Lehmann smiled and there was a gleam of humor in her eyes: "No, I cannot truthfully say that he was at all musical, though he was wonderfully kind and good to all artists."

For fifteen years Lilli Lehmann sang in Berlin with an occasional flight to Baireuth under the Kaiser's permission, where she sang for Wagner himself.

"I was one of the Rhine daughters, and also the first Forest Bird in 'Siegfried.'"

Wagner's own Forest Bird! It is a thrilling and poetic statement that would be hard to equal. Of all this great master's characters, including gods and demi-gods, knights and shepherds, dwarfs and giants, his most original, and perhaps for this reason, his best-loved

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children of the brain were, we believe, his Rhine daughters and his Forest Bird. The former sing under the water laughing strains of mystical import and unearthly sweetness, while the Forest Bird sings in the air—everywhere unseen, but more impressive than the greatest presence.

This bird-music is not very long, but it is of unsurpassed beauty, and the most memorable theme in the opera. The scene, too, is exceptional and powerful in its simplicity—only one person on the stage. Siegfried, the inspired youth, who knows the speech of bird and beast, is alone in the forest when he hears a bird sing. He pauses to listen, as you in the audience do too, for the song is not a meaningless mocking-bird array of trills and cadenzas, but a tender strain that bespeaks the bird as a prophet. Siegfried tries to catch the message, tries to see the bird, and tries, too, to imitate its tones. He cuts him a reed from the water banks, and shapes it and tests it until he can play upon it the music he hears. Ah, we should like to have been in that audience in Baireuth when this Forest Bird first took its flight into the world!

It is a great thing to create a role, to set the standard by which all later performances shall be modeled. If the new opera proves to be a great and lasting work, the singers who created the important roles are always credited therewith and mentioned. They usually have been selected by the composer, and their performance is the result of his best instruction as well as their own inspiration. Madame Lehmann has "created" many roles, but the most poetic, we deem, is the Forest Bird.

After writing with characteristic abbreviation on the foregoing fact—"'75-'76, Baireuth, Rhine daughter, Forest Bird"—Madame Lehmann handed over the paper and asked: "Is there anything more I can tell you?"

Her bright eyes, clear complexion and magnificent physique prompted a personal question: "How do you keep your splendid health, and the strength to work so much?"

For this she had a ready answer:

"I have been a vegetarian for the past five years."

In reply to one more parting question, Lilli Lehmann spoke the words of wisdom that are worthy of reflection:

"Yes, I still practice and study more than ever. At the end one is just beginning."

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## THE NATIONAL MUSIC OF AMERICA AND ITS SOURCES.

By Louis C. Elson. Published by L. C. Page & Co., Boston, 1900. Cloth, 16-mo., 326 pages.

The ladies of amateur clubs who find themselves delegated to write papers upon the folk songs and national songs of America will find this volume of Mr. Elson's an extremely valuable hand book. The author seems to have collected all the information obtainable in

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regard to the origin of our different national airs, and he has portrayed very fairly the condition of music in this country at different times. In addition to the national airs proper, some attention is given to popular music, such as that of Stephen C. Foster and other American writers. The relation of the late Dr. George F. Root to American folk songs is ignored in this work to a degree somewhat impairing its value as an authority. While Mr. Root was by no means so original and refined a melodist as Stephen C. Foster, he was nevertheless a very prominent and successful writer of war songs, and it is quite likely that several of his simple melodies will live for many years and be more highly thought of some time later than now. Among the illustrations of the book is a facsimile of an old English air now known as the Star Spangled Banner. Portraits are given of the principal composers so far as obtainable, and the work has been turned out in most elegant shape by the publishers.

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LOVE LETTERS OF A MUSICIAN. By Myrtle Reed. G. P. Putnam's Sons, New York and London, 1899. The Knickerbocker Press.

This is a one-sided account of a love story, being the love letters of a young musician, who, like all others of the tribe, is nothing if not intense, and in the course of three parts turns out twenty-eight letters to his lady-love, and in the last act leads her to the altar—or the halter as the case may be. Each of the letters is preceded by a musical motto, the first phrase of some important musical composition. Further than this there is nothing essentially musical about the work. It is no doubt a charming little book for those in search of something sweet and tender.

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(From A. P. Schmidt.)

FIVE SONGS ON WORDS BY ROBERT BURNS. By Mrs. H. H. A. Beach.

Dearie.
Scottish Cradle Song.
O Were My Love Yon Lilac Fair.
Far Awa'.
My Lassie.

These five songs are all melodious, original, yet containing much that is characteristically Scottish, in melodic cadence and in tenderness. I should imagine that they might have been at first undertaken as studied in the possibilities of Celtic melody, preparatory to the Gaelic symphony by the same author. The first two are for low voice; the second for medium, and the last two for high voice. The melodies will all please and the harmonies, while probably quite unlike any that a Scotch melody was ever placed upon before, are nevertheless, while very modern indeed, very modern, still not unnatural and nearly or quite always expressive.

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## NEW MUSIC FREELY HANDLED.

Best of all the new music this month, I think, is the set of "Old English Songs" by Horatio Parker, the same being his opus 47, six songs in all, and the publishers those aggressive and enterprising folk, the John Church Company of almost everywhere. The words of these songs are old English of the sixteenth and seventeenth centuries, but the music is entirely new, yet with a certain lingering in the lap of ancestry. The first one is that "fetching" lyric of Samuel Daniel, "Love is a sickness full of woes," the original of the quaint little poem of like subject which Mr. Bispham sings so delightfully. Mr. Parker has set to it a good minor melody with fine healthy counterpoint and very expressive modulatory digressions—in fact the combination of melodic cleverness (the whole with a plausible old English flavor) and harmonies quasi antique, yet full of the modern subtlety, gives this and all the songs of this set a delightful freshness. The rhythm of this one is that of the minuet—but with a difference. Next upon the list is Thomas Campion's "Come, O Come, My Life's Delight." It is rather a dainty mood, with a crazy and lover-like freedom in setting the text to music—a wanton, rhythmic liberty which only love could excuse. "Once I Loved a Maiden Fair" is very pleasing, as also is Sir Charles Selby's "The Complacent Lover;" but best of all is the closing one of the set: "The Lark Now Leaves His Watery Nest," by Sir William Davenant." All of these songs are thoroughly healthy music, free from the intense yearning of modern passionate love, such as those with which the Boston school has been tropicalizing the musical air of the United States these three years back. All of them have a suggestion of humor, and this suggestion the music also encourages. They are therefore well adapted to illustrate the complete art of a singer, in which melody and text share and share alike, and both sit simply at the behest of intelligence. They go together, these songs, six in one book, and are to be had for high or for low voice.

Our second lesson is one appropriate to the "Ladies' Composer Evening"—in other words, something new by women. At the head are two songs by our fair American, Miss Margaret Ruthven Lang, daughter of the famous B. J. Lang of Boston, and as such carefully trained to musical habits from her earliest days. The first, "A Song of May," to words by Lizette Woodworth Reese. It begins in a meditative way but rises at last to a powerful climax at the words, "yet who can bring the May again." In the course of the song a very clever harmonic change is to be noticed, at the words "And you love me, and I love you," where the second phrase of the words, little more than chanted to a monotone, are brought in most delicious tenderness by the not new but here most fortunate expedient of changing from the E flat chord to that of B major, the melody remaining upon E flat; in other words, the monotone. It is done at just the right moment, so that the effect is that of an inner illumination. The second of Miss

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Lang's songs, "Lydia," to the words by the same author as the preceding, is "Break forth, break forth, O Sudbury town," and it is brought to a splendid and very effective climax. To the taste of the present reviewer, this unusually fortunate song, so well adapted to concert use, is marred by a very weak introduction of a 6-4 tonic harmony (with pedal as well) upon the fifth and sixth measures of the melody. Had this characteristic American weakness been avoided, it would have been much more virile. Nevertheless I will say that Miss Lang is distinctly strong-minded in her loving for strong chords, such as ninths and other modern sonorities, which early Boston would not have understood. I like the whole atmosphere of her work—it is manly—in short no one would have known from the music that she wrote her name with a "Miss."

Very different from the preceding, far more pretentious, yet from the standpoint of poet or musician far less satisfactory, is the elaborate setting of a selection from Longfellow's "Endymion" by Liza Lehmann, author of the much sung "In a Persian Garden." In the present instance both the "jug" and the "thou" of the Persian Garden seem to have failed her, and the result is a very monotonous handling of several lines through four full pages of the music, the pianoforte and the voice doing a sort of antiphon to the very same motive all the way. At the words: "Comes the beautiful and the free," the spirit changes and there is something like musical expression. The whole ends off with seven pages of quasi ethereal effect, built upon the Marguerite idea in the close of Gounod's "Faust." This scene, for such it is, could be done with effect before a woman's musical club by a fashionably dressed and celebrated prima donna, who would take the trouble to prepare it properly. But unhelped by the sanctifications of fashion, splendor and imagination, it falls helpless. In other words, this is one of those compositions, unfortunately too numerous, in which the performers and the hearers have to furnish the greater part of the imagination. Nevertheless, it illustrates an important phase of woman's activity as composer, being womanly all through, and it might well have been furnished with a motto: "Sacred to the weaker vessel."

I am very glad that the men's side of the lodge to-day is so well represented as by two songs of Frederic H. Cowen, the well-known English composer. The first upon a poem by Adelaide Proctor, "See the rivers flowing downward to the sea," is an excellent example of a clever setting of a poem which, while true to the text, is at the same time a well-made piece of music. I think the latter element in the present instance appeals to me even more than the dramatic sincerity of the song, although the latter is of a high order. But it is so rare nowadays that a composer turns out a good piece of music in merely making a song. Somehow they generally lose their unity in the poem. In the present instance nothing of the sort happens, and it is very notable how modern the harmonization is, how natural, and yet how expressive. Also note the influence of good instruction in counter-

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point, as shown in doing so much with the first inversions of triads. The piece is in E minor, but the last stanza, in the English fashion, changes to major. Fortunately the conventional triplets of this form of art happened to be in use elsewhere upon the day that Mr. Cowen wrote, so the original rhythmic design works mainly through to the end. The point I like least is the abundance of high notes well sustained near the close. It is praiseworthy to give the singers something after they have gone through so much which is purely moderate and rational; but one should not permit them to make nuisances of themselves—and this is something which Mr. Cowen may have to answer for some day. St. Cecilia will settle with him after this song gets popular. The second is for low voice. It is called "The Seasons," and the words begin: "In the smiling morn of spring." It is a charming song and capable of rational and happy hearing. This, like the preceding, is a very good piece of music. Why is it that England with a composer capable of actually writing mere music and sending it out as song, should not also have pianoforte pieces, unhampered by words, but also good music?

Just here the lodge opens in a milder degree, the work before it consisting of two "songlets" by Milton Welings: "Love's Message" and "All Is Still." Both are pleasing and likely to be enjoyed by many—quiet songs, for high or low (if ordered to suit), and nothing in them to disturb a manuscript society or bring the blush to the cheek of ignorance. Quite in the same line of general utility is Mr. A. H. Behrend's "The Years Have Many Shadows," a sweet and pleasing little melody with not a bit of harm in it. Well adapted for teaching when as yet impassioned singing is liable to injure the voice. In short, additions to the library of the "jeune fille." The final degree in this lodge of general utility is hereby awarded to Mr. P. A. Schnecker's "The Angel's Dream Anthem," which is a sort of paraphrase of the too much sung "Lost Chord." Very effective for church use upon alternate Sundays with its older predecessor.

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## CHRISTMAS MUSIC AND PART SONGS.

From the house of A. P. Schmidt the following Christmas pieces: "And There were Shepherds," by A. L. Barnes. This opens with a pastoral in which the soprano and alto sing in strict canon, yet melodiously, "There were shepherds," etc. The last chorus is effective. A fair practical anthem.

"It Came Upon the Midnight Clear," by Charles P. Scott, is a pleasing hymn, which might as well have been a piano piece with the title "Reverie." Effective and very pleasing.

"Great Is the Lord," by Frederick N. Shackley, is a loud anthem—"con risolutione," as the rubric has it.

"From Out the Starry Heavens," by Frank L. Eyer, op. 23. (Is it not bad form to affix opuses to Christmas and Easter pieces? They

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"work" too rarely; but this is one side.) Words and music are by the same author; both rather pleasing, not very strong.

"Messe Solennelle," No. 1, in B flat. For women's voices, in two parts. Composed by P. A. Schnecker. Very pleasing for the purpose. Moderate in difficulty.

"Sursum Corda," a collection of two-part hymnas, with Latin text, for women's voices. Composed by P. A. Schnecker. An admirable supply of new music for Catholic girls' schools and convents. Pleasing, plausible and devotional enough for everyday use. This collection should have a large sale.

"The Little Dustman," by Brahms, arranged for four voices by Frank Lynes, is very charming. The same thing is also arranged for two female voices, with pianoforte accompaniment. Also charming.

"How Sweet the Answer Echo Makes!" for quartette or chorus, by John Hyatt Brewer; opus 43, No. 3. A modern, up-to-date part-song, full of vocal technique of all fancy sorts. Capital for concert use.

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**PROFESSOR FREDERICK NIECKS.**

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# MUSIC.

## JANUARY, 1900.

## MUSIC IN THE 19th CENTURY.

(First Paper. A General View.)

BY W. S. B. MATHEWS.

Whatever the future may have in store for the art of music, the evolution can scarcely go farther beyond the present state of the art than the present century has gone beyond its predecessor. To a well-informed musician of the year 1800 the art of music appeared to have reached something like a climax. Very important changes had taken place during the century. At its beginning the cult of expressive monody and melodramatic instrumentation attained by the Italian operatic composers of the seventeenth century gave place in Germany to a revival of the contrapuntal methods of the century previous; but with very important modifications. While Bach and Haendel were contrapuntists of a very high order, they were still more, artists—composers who had in themselves a true intuition of feeling in music and great imagination. Accordingly, what they seem to have tried to do, and what they very nearly succeeded in doing, was to combine in their music the solid writing of the earlier contrapuntal schools, but to express through it feeling and mood, and, by means of technical skill in construction, to work up in instrumental music as well as in vocal climaxes, where a development culminates in the idea itself, and not by the crude vocal method of adding mass. In the music of Bach there is an expression, whenever mood and progress of feeling are in question, well-nigh as exact as in the best moments of the opera writers, while owing to the purity of Bach's style and the comparative universality of the moods represented his work has in it the seeds of lasting value. Haendel worked

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along simpler lines than Bach, and with more reference to the voice as the main instrument of expression. His work also was very true in its best moments, and deservedly has lasted, much of it, until this present.

Despite the strength of the work of Bach and Haendel, the art of music underwent an important modification during the last half of the eighteenth century. From the polyphonic idea it changed over to that of monophony. The main cause of this change was the superior delight derivable from the singing of an artist. Before the middle of the seventeenth century there had been no sustained melody for artists to sing, if even there had been artists desiring to sing it. Melody came from the violin and entered into expressive musical art by way of the opera; and Alessandro Scarlatti was the master who first trained voices to sing in like manner to the playing of the great violinists, of whom Corelli was the first.

Hence, through the naivete of Haydn and Mozart, instrumental music changed its character and sought to become expressive and pleasing in less laborious ways than those of the Bach system. Very likely there was another element here in question. The people's song began to make itself felt in artistic music, and the melody of Haydn and Mozart is little more than folk songs highly idealized. At times Mozart uses, even in his operas, a type of melody which is removed from folk songs by very slight gradations. Such are some of the melodies of Zerlina, Papageno, Leporello, Figaro, etc. At other times, while retaining the simple form of the folk song, he gives it a high-bred distinction, appropriate to the noble personages who express themselves in it. Such instances we find in the arias of the Countess, in "The Marriage of Figaro," the songs of Cherubino, and the like. A curious example of extreme simplicity occurs in the famous letter duet in "Figaro," where the melody is simplicity itself, and the irresistible fascination of the piece turns upon the good singing of the Countess and Susannah, and upon the repetition.

Thus, at the beginning of the nineteenth century, the world of music was revelling in melody and in agreeable symmetries, with contrasts which, as compared with those of the century before, were sufficient, even luxurious; but which as compared with those which now prevail in music were of little force. The old Cantor of the St. Thomas church had been

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dead half a century, and his music just then seemed to have lost its force—to have become, in a word, old-fashioned and no longer valid. The taking symmetries of Haydn and the sweet melody of Mozart held the stage. Just in the foreground there was, indeed, a rising young giant, who was known as an artist of promise; a piano virtuoso as the times went, and a composer having in his music something rather new and striking. This was the young Beethoven, who had now been living in Vienna about ten years, and had printed several trios and other pieces and the pianoforte sonatas up to and including the "Pathetique" and the two small ones in E and G major, opus 14. But as yet the Mozart spirit everywhere prevailed. Whatever there might have been felt in the melody of Beethoven to be unlike and something beyond that of Mozart, was interpreted as evidence of crudity and immaturity. "When this young man gets older," was the popular idea, very likely he will gain still more of the tonal beauty of the older masters.

In the second quarter of this century, or, to be more exact, between 1830 and 1850, the art of music blossomed out in a multitude of new directions, so luxurious, so suggestive, so manifoldly expressive, that its like has never before been known in the history of our art; nor in that of any other art, saving possibly in painting during the Italian renaissance. After smoldering quietly and finding a modest expression through the divine melody of Schubert, all along during the last years of Beethoven and for one year later, immediately at the death of this young master, as yet unacknowledged, a number of new workers took up the strain, and for two score years poured out a new musical gospel varied, far-reaching, universal in its appeal, and in every form.

Thus came to expression the spirit of the modern romantic, through the combined genius of Schubert, Mendelssohn, Chopin, Schumann, Berlioz, Liszt, Robert Franz, and the rest—a roll of master-workers worthy to be blazoned in letters of gold in every music hall of the whole world.

The general scope of this new development is marvelously well formulated by Hegel in his Aesthetics, written at about the same time. "The design of art," he says, "is to awaken and animate the slumbering feelings, desires and passions of all kinds; to fill the heart and bring to consciousness every-

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thing developed and undeveloped which human feeling can experience, conceive and imagine in its innermost and secret parts; whatever the human heart in its manifold possibilities and moods desires to move and excite; and especially whatever the spirit has in its thought and in the idea of the most essential, the noble and the high; the glory of the honored, the eternal and the true."

"It may also express unhappiness and misery, in order thus to make wickedness and criminality conceivable, and to permit the human heart to share everything horrible and dreadful, as well as all joy and happiness. Then fancy may at last indulge herself in vain sports of imagination, and run riot in the ensnaring magic of sensuously entrancing contemplation."

Or, to state it upon a more exclusively musical plane, the new spirit which came to fuller expression had in it two main phases: To explore, amplify, diversify and enrich tonal effect, as such, primarily, for the mere pleasure of tonal sensation, which then as now appealed to the specially gifted as a great and rich form of the sensuously beautiful. Second, and this already sounds out as the new note in the music of Beethoven, to perform for man that great work of complete expression so amply defined by Hegel in the passage above quoted: "To bring to expresion the whole content of the human spirit. Nor is it possible to designate one of these operative designs as more potent in the development than the other, since from the earliest moments of music they have advanced hand in hand. No sooner has some new aspect of tonal relations been opened through a fortunate divination of the creative artist, or through the humbler but by no means less indispensable assistance of the maker of musical instruments, than artists of one class have sought to employ the new type in a manner to bring out its beauty; and those of the other class have been equally quick to seize upon it as the expression of something in the human heart which until then had lacked tonal voice.

These two forms meet us at every turn of the history. To quote a convenient example, there was the improvement of the pianoforte as to its escapement mechanism, its dampers, and its action, by Sebastian Erard during the years from about 1815 to 1820, which was followed in an extremely short

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period by new manners of writing for the instrument by Mendelssohn, Chopin, Schumann and Liszt, during the period from about 1830 to 1840. Without the Erard improvements it is doubtful whether the pianoforte would have found its poetical spirit until long after.

In this interdependence of composers upon the tonal response from instruments there is evidence now and then of a system of compensations and substitutions. Bach, for instance, had to compile his tonal ideals, and the wonder is that he succeeded so well. From the organ he derived the impression of mass, volume, and the seriousness due to sustained tone; from the violin, the ideal of melody pulsating with life and capable of passion, piquancy, and a beautiful playfulness. The pianoforte he never understood. He lived and died a votary of the clavier, the emotionality and sensitiveness of whose slender tone appealed to him. It was for this instrument that he sang many lovely melodies, which would never have come to expression but for the early training of the violin; and many grand successions of chords which the organ had inspired. Yet, as a whole, no master is surer what sort of things can better be committed to the organ, the violin or the clavier, and whenever Bach is writing exclusively for the clavier it is rare that he passes conspicuously beyond its powers and its characteristic tonal beauties.

Something of this sort of eclecticism appears in Beethoven, who had in boyhood a training upon the organ, the violin, the piano, and in the orchestra, both as a player and director. In his music all sorts of tonal ideas come to expression. And in his earliest works there is more than a suggestion of the tendency to make music something deeper and higher than a mere matter of tonal beauty or contrast. The inner voice of Beethoven here speaks to us. At first only in rare moments.

As an illustration take the first sonata for pianoforte. The first movement is but little if any more impassioned than many other pieces by previous writers. The second movement is but little better; the third is still insignificant. But in the finale we get the impetuosity of the young giant, who there brings forward something very different from the tinkling finales of the Mozart sonatas. It is the hand and step of a young Titan.

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In the second sonata it might be Haydn; but wait for the second movement, the lovely Largo. Here we enter a new world of tones, a world of serious endeavor, earnestness and of ethical sanctions.

Nor is the hand of the master concealed in the treatment. Look at the working out, where the modulations occur. Consider the weight of the modulation into B flat, the heavy handling of the counterpoint and the persistence of the original melodic theme. And how gracefully and well the theme comes back in its original key with the light sixteenth notes in the middle parts. This is no apprentice work; it is a movement which commands respect even now a full century and more since it was penned.

But space fails for tracing the steps through which Beethoven came more and more to complete expression of his own inner life through the tonal forms which constitute what we very properly call his "works." Suffice it to say that the farther we go the fuller the expression becomes, the more free and untrammeled by convention, and what is commonly called form. Often, indeed, it is not certain whether he himself knew quite what he was after. But his suggestions have been full of inspiration for later writers, and there is no master but what has availed himself of them.

With Schubert this desire to enlarge the boundaries of musical expression took a different range. Holding his own personality in the background, he sought simply to express in his music the content of the poems which he was every day setting to music. He appears to have been the first composer who derived his inspiration immediately from poetry rather than from music itself. Not that he could not compose music of value as music merely. On the contrary, he had plenty of musical fantasy, but his purely instrumental works are diffuse, although clever in every respect; and they merely show the depth and liveliness of his tonal fancy as such and its spontaneity—its capacity of being awakened and set in motion upon a very slight provocation. But it is only when he had words to guide him that his music merely as music is at its best. Consider what delightful pieces of tonal fantasy are the songs, "To Be Sung on the Waters," "The Erl King," "Belief in Spring," "Ave Maria," "Thou Art the Rest," and a score of others that might be mentioned. These

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are fancy pieces of deep significance and universal appeal; in their purely instrumental form they are at this very day enjoying a larger use than as songs at any former period of their existence.

Moreover, behind all this melody-making of Schubert there was an older idea, that of the Chevalier Gluck, that music when associated with words ought to be sincere and enter completely into the poetic and dramatic conception. This great idea, the very foundation of sincerity in music and the original charter of the modern romantic, Gluck but imperfectly realized, for want of vivid musical fantasy and sufficient constructive technique. In a melody Gluck was simple, natural and expressive; in elaborated melodramatic effects he is an experimenter with unsure intuition.

The simplicity and directness of Gluck reappears in Mozart, combined this time with a vastly greater constructive technique. In fact Mozart had the whole art of the musical composer, excepting the very innermost substance of all—the imagination to touch life from every conceivable standpoint, and the indistinct for the deep notes in musical passion. Wherever a light touch will carry the composer, Mozart goes with a step as free as that of a young god; but when the deepest meaning of life is to be fathomed, his touch fails him. His godhead has departed from him. This is the point where Beethoven looms greater than Mozart, for Beethoven had this deeper feeling for life and for the eternal.

Schubert, with a more vivid and impressionable musical imagination than Mozart, and on the whole a constructive technique at least creditable, was no prophet. Everything that poet had conceived Schubert realized and intensified; but he lived in a low time of German poetry and the deeper notes of the lyre did not appeal to him. He embodies in music the romantic tendencies of the German mind, but in its deeper mysticism, its reaching out after the unsayable and the unthinkable were beyond his idea. Yet, curiously enough, the most mystical and the deepest of all the music of Schubert is perhaps the unfinished symphony, where he follows Beethoven's suggestion and goes beyond words.

The romantic spirit in German philosophy and literature slightly antedated the same movement in music. The German, if he does not always think before he speaks, at least invariably

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thinks before he sings. Now the essence of romanticism is first of all contrast and inspiring optimicism; but later it goes deeper and becomes the very essence of humanity itself, the great concept of centuries before, not to regard anything within the range of the human spirit as foreign or unsuitable for art. In other words, individualism—the validity of all possible standpoints for art.

The first songs of Schubert, written along between 1815 and 1820, fell in with the earliest compositions of the highly gifted Carl Maria Von Weber, whose first opera was played in 1812, and his first piano pieces were played and published a few years earlier. All these were beginnings of something new; moreover, they came as droppings of a mighty shower to follow, and not like the last remaining drops in harvest sky.

Mendelssohn might be characterized as the official janitor of the new musical heavens and the new earth. In his overture to the "Midsummernight's Dream" and his first book of songs without words (1828 and 1830) he set the key. The overture told a story; and in the song without words the player was left to find out the words. This was the spark that was needed to fire up the whole illumination.

It is curious how quickly one thing followed after another, and how independently the different workers pursued their own respective courses, each working after his own ideal, and every one a part of the all-including ideal of the complete expression of the human soul through music.

Up in Warsaw a young Pole created a new world for the pianoforte; and in it also a new world of poetry, a world of dreaminess, sadness, ardor, yearning and passionate recollection of greatness, which the whole world has enjoyed now this fifty years.

Quite contemporaneously with Chopin, Schumann worked, set on fire by the playing of the wizard of the violin, Paganini. Schumann was of another ethnology from Chopin, but like the other what he put into tones was the very soul of the German mystic, the fantasy of Jean Paul Richter himself; all those inner voices of man, which only those perceive who listen in silence and with inner intentness. Moreover Schumann was in his way a virtuoso, and the pianoforte under his hands became a voice, a dreaming, soaring, jubilating and appealing voice, with no end of make-believes of "suppose," such

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as children use in their play. And above all these smaller forms, now and then the deepest notes of the innermost world of music, as we find them even now in the Phantasie, the Sonatas, the Etudes Symphoniques.

Are we in doubt what Schumann means in his piano music? Let us turn to his songs. Observe how closely the poem and the music are blended, so that each lives for the other, in such songs as those of "Woman's Love and Life," "The Poet's Love," and in many detached pieces, such as "The Spring Night" and "Moonlight."

And so quickly it all passed by! Schumann began to write in earnest about 1829; by 1850 he was practically done. Within ten years he had reached the Kreisleriana, the Phantasie and he was just upon the threshold of his world of songs. With Chopin also the same rapidity of blossoming. Chopin went to Vienna in 1829; he had then everything up to and including opus 11; he died in 1849—less than twenty years covering his entire creative career. Yet how clear and how commanding are still the accents of that highbred voice!

I make perhaps less account of Mendelssohn. A highly gifted and charming personality, he produced some very beautiful works. He had the good luck to put the world upon the new way, as already mentioned; and he created something new and important in oratorio, a department of music which had been practically dormant since the death of Bach and Handel. But upon the whole he was too much like the person who had his good things in this life. His own contemporaries never tired of adorning halos for him and of praising the master; and for his attractive sake stronger men were long time ignored. Yet without Mendelssohn something would have been wanting.

Along about the time when Schubert was composing the "Erl King" and "To Be Sung Upon the Waters," a young pupil of Czerny in Vienna began to be talked about, young Liszt, a very talented fellow with a sweet face, long hands and a general knack of doing things well and at the right time. Later he blossomed out as a great pianist and went to Paris where he came into close contact with Chopin. Here he began to compose, but at first from the standpoint of the piano. Spurred on by the excitement which Paganini awakened, Liszt sought to do like things for the piano. In this

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pursuit he created remarkable works, rhapsodical, clever in places and tiresome in others, full of crudities, yet also showing many genial moments. And then came the wider career as artist and the fame which still rings throughout the musical world. Reams upon reams of transcriptions of all sorts of compositions for pianoforte. Trios, symphonies, overtures, songs, fragments of operas, national melodies—all was fish that came to his net; and the publisher paid the freight. With all this, a great advance in the freedom of piano playing. Then came his settling at Weimar, the Princess Wittgenstein being the "woman in the case." And at Weimar splendid revivals of fine operas, productions of many new works, and last of all (in this period) in 1850, at the very middle of the century, Wagner's "Lohengrin." Here opened another new world.

And it came with observation. Trumpets blew, discussions raged, musicians, poets and philosophers deplored its path-breaking peculiarities, but the new voice had come to stay. Nor was this its first hearing. Nine years before the clever young Wagner, the ambitious and indefatigable composer, had been called to Dresden as director of the royal opera and had brought out there his "Rienzi," "Flying Dutchman" and "Tannhauser," and would have brought out "Lohengrin" and heaven knows what if he had not foolishly mixed himself up in an attempted revolution. But this put an end to the chapter, and Liszt took up the reading, as already mentioned.

For a quarter of a century the musical world was by the ears over the ideas of this young and impudent upstart. The worse he was abused, the clearer Wagner wrote and composed. In his Swiss exile, where for the mere sake of hearing fragments of Beethoven's music and something of his own he conducted festivals in the little cities, like Zurich, Wagner went on with his development. Not only did he propose a "music of the future" and tell what it would probably be like —he set himself to compose it. He wrote his book of the Nieblung Ring; and by way of interlude stopped a few years and interjected between the second and third acts of "Siegfried" his colossal love story, "Tristan and Isolde" and the beautiful and many-sided "Master Singers." By much pull-hauling the two new-comers got themselves heard imperfectly in Munich, in 1865 and 1868. Then he went on with the Ring, and in 1876, when his art had been the most persistent sub-

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ject of discussion throughout the civilized world, he opened at Bayreuth the Wagner theater and gave his first production of the four operas of German mythology.

But this was not the end. Still one other opera followed later, his "Parsifal," a mystical religious drama. Meanwhile the world went on predicting the end of all things in this overturning of form and this renaissance of paganism in music for the expression of pagan conceptions of morality. Here was Hegel's other side of art in earnest, the expression of everything in the way of passion, darkness and death, to the end that the human spirit might stand confronted with its own image, not simply in its few good moments, but in its worst and in its commonplace and malevolent moods. Then the life of Wagner came to an end. But not the discussion of his works. The operas of the Ring, which he felt sure would never be played elsewhere than at Bayreuth and under abnormal conditions, have entered into the repertory of the German opera houses, and Wagner cycles are incidents of every season. The same thing happens again in London, and just now, after fifty years of resistance and the intervention of one war, in Paris itself, and not last of all here in America also.

Thus the Wagner voice has filled the ears of mankind for the entire last half of this century. And Wagner is merely some more of the modern romantic. He has gone farther; he has explored deeper into the abysses of the human heart, and, for the sake of expressing more precisely what he found there, he has been compelled to invent or divine a new musical language, a speech in which many of the former laws of musical discourse are broken or overridden; dissonances are everywhere, form is reformed, to such a degree that the first singers were not able to memorize their parts in "Tristan and Isolde," but forgot one day all that they had learned the day before. Yet for all this Wagner has triumphed. Concerts abound with fragments from his operas. They enter into the repertory of brass bands, military bands, church choirs, organ concerts—everywhere Wagner is played, heard with care and admired.

We left Liszt in Weimar in 1850, when he had just produced "Lohengrin." That production and the stimulation of Wagner's personality made Liszt a serious composer. Not only did he act as a nursing father for Wagner in exile, he set him-

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self to write in the new manner symphonic poems for grand orchestra, masses, oratorios and great works of imposing length and startling exuberance of traits.

Among Wagner's most noted innovations are those concerning the manner of combining and contrasting the orchestral instruments for beauty and expression. Under his hands the orchestra becomes in turn a mighty guitar (as Wagner says of Bellini) an organ, a deeply flowing river of sounds, a full, rich and swelling torrent of musical sonorities such as never was dreamed before. But in this he followed an older leading. Early in the century the Frenchman Berlioz was born, in 1803, who, entering into the conservatory, where he rarely distinguished himself, at last ended by carrying off the prize of Rome and came back thence with his romantic symphony, "Harold in Italy." This was the work which Paganini endowed with twenty thousand francs; and this was a beginning of a variety of great works, some of which have not even yet come to their proper recognition. Berlioz it was who set the orchestral pallette upon the modern key. Wagner followed him and improved upon his master; but Berlioz was one of the primal forces in this vast development.

Another great name adorns the closing quarter of the century, that of Johannes Brahms. Brahms abstained completely from the poetic frenzy. He found his moving inspiration in musical imagination itself, and he brought his conceptions to expression with a constructive technique not inferor to that of any artist since Bach. His master work, "The German Requiem," as also the first which brought his name to complete recognition, was first heard in 1869. Later on he wrote four symphonies and many curious and remarkable compositions for piano and for chamber instruments. Whether his name will at last be counted among the very greatest it is perhaps too soon to say; at least his star is of distinguished magnitude and its rays still come brightly through the clouds and from among the nebulae.

Towards the end of the century the pursuit of the sensational is very striking, especially in the north. Russia has awakened from her slumbers and found her voice in Glinka, who has been called the Berlioz of Russia; his characteristic Russian forms of expression were taken up by Tschaikowsky, and later by Rimsky-Korsakof, Borodine and the like. And in this

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manner the Russian voice has now at last entered into what we may call with far more than diplomatic propriety, "the European Concert."

The details of this astonishing progress will be taken up later. Meanwhile let it be noted how completely they follow the program of art as laid down in the Hegel philosophy above noted. The design is to bring everything to complete expression. But where then will be the beautiful? And wherein the nobility of art and its usefulness to mankind? To what end this awakening of the slumbering feelings, passions and desires of all kinds, if no solution is afforded? Thus, after we have gone over the development of the nineteenth century in music in its details, we will still be confronted by the fundamental questions of musical ethics and aesthetics.

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# THE BROOK AND THE SEA.

A Lyrical Sequence, Designed for Musical Interpretation.

BY THOMAS CONANT RONEY.

(From the Chicago Standard.)

I.

In parched summer's sultry heat,
Our lagging pulses faster beat
At mention of the sea;
Sometimes, in life's tumultuous round,
Our spirits catch the far-off sound
Of its immensity.

The salt sea breeze on healing wings
Over the foam-capped billow brings
Strength to the fainting land;
And as the moon's compulsion sweet
Draws all the waters to her feet,
So turn we to the strand.

To walk upon the curving beach,
Or musing lie beyond the reach
Of idly fretting waves;
Or watch their mad foam whirled on high,
And hear the headland's hoarse reply
From out his hidden caves.

But soon our gaze, accustomed grown,
Has with the white gull seaward flown,
Where in the distance dim
The horizon, like a silver band,
Is pressed by a restraining hand
About the ocean's brim.

Yet fond illusion nought avails
To stay the flight of yon bright sails
Nearing that mystic line.
A moment white against the blue,
A moment—and they fade from view,
Lost to my sight and thine.

Perchance they seek some happy shore,
Where friends will greet the friends of yore,
And glad reunion hold.
Perchance we, too, again shall hear
Those voices which were once so dear
In the sweet days of old.

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Oh, loved and lost, our straining eyes
Your going watched with vague surmise,
Till mists about us fell;
For as we looked we could not say
Whether ye beckoned us away,
Or waved a mute farewell.

II.

The wind has shifted. From afar
The fog drifts in across the bar.
Above the sullen roar
Of breakers sounds the sea mew's cry,
And heavy sinks the leaden sky.
Come, let us leave the shore,

And seek to yonder sheltering hill,
On which the sunlight lingers still.
Often in summer's prime
Our wandering steps would thither turn;
Now viewing it again, I yearn
Into its lap to climb.

III.

These are the fields where once we played,
Beyond that boundary we strayed,
Till our adventurous feet
Disclosed a spring's deep hiding place,
About whose form in soft embrace
The grasses strove to meet.

Close nestled in its mossy bed,
At the earth's bounteous breast it fed.
How like a babe it lay,
Fixing upon the brooding sky
The steadfast gaze of infancy;
While from some nodding spray

Of yellow bloom and swaying bush
The meadow lark and warbling thrush
Poured tinkling rills of song.
Lured by their music's liquid charms,
The spring slipped from the meadow's arms
And gurgled south along.

Joyous we followed, even as now
We've traced its windings to the brow
Of this abrupt descent;
Where coyly hesitant it stays,
As over it the light breeze plays,
Whispering, with sweet intent,

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Of forest trees and hurrying brooks,
And sunbeams thridding shady nooks,
And brimming rivers wide.
Quick leaps the stream into the pool,
But loiters in the shadows cool
Close by the bank's steep side.

Not long. E'en now with eager pace
It quits this flower-fringed resting place,
And darts to left and right.
Alternate bars of sun and shade
In bright perspective down the glade
Mark its impetuous flight.

And now in cataracts it gleams;
Now in deep sheltered coves it seems
To murmur of the sea,
Presaging of some future good,
Of manhood and of womanhood—
Their mighty mystery.

To ampler cadences of song
It flows a river deep and strong,
To meet the boundless main.
Its mighty urn it hourly fills
From countless tributary rills,
And blesses all the plain.

IV.

The encircling hills roll back; and lo!
Beyond them in the sunset glow,
Is spread a sea of gloss
Mingled with fire; e'en as erstwhile
To the rapt seer on Patmos isle
The vision came to pass.

Day fades. The vision disappears.
But soon the ear attentive hears
Emerging, one by one,
The rushing stream's majestic sweep,
The rythmic voice of the deep
In solemn undertone.

Then rest we here beside the shore,
Until the morrow shall once more
That miracle recall,
The espousal of the sea and sky—
Type of the world's high destiny—
Love's blue o'erarching all.

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## FREDERICK NIECKS.

Frederick Maternus Niecks was born at Düsseldorf February 3, 1845, Mendelssohn's thirty-sixth birthday. From his earliest childhood he was associated with music and musicians. The musicianship of the family commenced with his paternal grandfather, who was a well-to-do comb manufacturer; but a change of fashion terminated his prosperity, with the result that the amateur fiddler transformed himself into a professional violinist. The two sons of the former maker of combs became makers of music, of whom the father of Frederick, Johann Niecks, was the more talented. Most of his musical knowledge he picked up by observation and experience. He played the trombone in a military band and first violin when it was converted into a string and wind-band. As a member of the Düsseldorf orchestra he played under the conductorship of Mendelssohn, Schumann, Hiller, and others. Herr Johan Niecks—who, for several years, conducted an orchestra with which, in the early fifties, he went for a season to Dieppe—was a prolific composer and arranger for the orchestra, mostly of dances and light genre pieces. Many a time has his son seen him sitting at a table in the middle of the room and all about him on the floor the wet sheets of the parts. The last time he composed was quite a wholesale affair. A new set of dances was required for balls. He obtained as many books as there were parts in the band and then set to work to fill them. He wrote with wonderful ease and could dispense with making a score. "It was through his conductorship," says his son, "that I became so early familiar with the orchestra, for the rehearsals were held in our house."

### EARLY TEACHERS.

The first teacher of the youthful Frederick was his father, who began to instruct the boy when he was only six or seven years old. When he was a little older his father took him to the rehearsals and performances of the symphony concerts, and also to the theatre. When the colleague at the same desk expostulated with Herr Niecks that the "poor boy" could easily find some more congenial employment, the father replied

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that he liked nothing so well as music; but when Master Niecks was found to be fast asleep during the performance of one of the "immortal Nine" the colleague, pointing to the somnolent Frederick, observed: "Yes, that boy of yours appreciates Beethoven's music very much."

"My first systematic training as a violinist," recalls Professor Niecks, "I received from Wilhelm Langhans, who came to Düsseldorf as concertmeister in 1857. To him I owe more than to any other teacher. He exercised a general influence over me; he introduced me to quartet playing and to sonata playing (with his wife, the excellent pianist, nee Louise Japha), and, by his conversation, questions, and advice, drew my attention to and raised my interest in extra-musical things.

## A FIDDLER AT THIRTY SHILLINGS A MONTH.

"I made my first appearance in public," adds Professor Niecks, "as a solo violinist at the age of thirteen in two movements of the B minor Concerto by De Bériot. I remember the festive frugal supper which we ate at home after this successful and (as it was thought) promising event. About the same period of my life I obtained my first engagement at the theatre. Before that time, however, I had already had stray engagements for balls and small concerts. Henceforth I was a full-fledged musician—a little man who provided for himself. My salary at the theatre was not superabundant—ten thalers (thirty shillings) a month; but the highest salary then paid was only at the rate of about eleven shillings a week! The performances at the theatre included opera, tragedy, comedy, and vaudeville. I also played in the orchestra of the symphony concerts and took part in music-makings of a less exalted character. The latter were the chief bread and butter providings during six or seven months of the year. Many a curious scene I witnessed, and many a hardship I experienced in those days.

## DRUMMING EXPERIENCES.

"But my first orchestral experiences were with the kettledrums. My favorite place in the orchestra was beside the drummer, whom I carefully watched. I once ventured to ask him to let me drum. After considerable hesitation he complied with my request, at the same time keeping a steady eye on my drummings. Soon, however, he found that I could be

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depended upon and absented himself from the rehearsals for half an hour or so. All went well until a rehearsal of Marschner's 'Der Templer und die Jüdin,' where the drum part is very important. I enjoyed the work gloriously, and hoped the master-drummer would absent himself entirely. But, lo! there was a long rest to count, followed by a fortissimo bang and roll for the drum, solo. I missed the entry. The conductor turned round in a rage, ready to devour the defaulting drummer. But on beholding instead of the burly man a thin chappie sitting there he burst out into a hearty laugh.

"My drumming experiences were not confined to the orchestra. I manipulated the same instrument (or rather couple of instruments) in a religious procession in a small town in the neighborhood, where the people insisted upon having kettle-drums in the band. The drums were carried by two men (as proud as peacocks) with blue scarves across their shoulders. I walked solemnly behind adding my rolls and rub-a-dub-dubs to the slow marches and hymn tunes. I also cultivated the gentle flute-craft. Oh, to think of the many duets for two flutes I played with a youthful companion! Few musicians nowadays have any idea what a power the flute was in the early part of the century as a favorite solo instrument amongst amateurs. But I was able to realize something of that glory in looking at the bookcases in the library of my friend's father, which were full of flute music of various kinds."

His first teacher for the pianoforte—except his father, from whom he had received a few hints—was an organist in one of the churches in Düsseldorf, who also gave him lessons in theory. This good man seems to have had faith in the method of swimming masters—to plunge the pupil into the water and let him struggle for his life. The boy was soon engaged in harmonizing chorales, and before long he was set to work upon composition exercises of a certain kind. "Bring me, next time," the master would say, "a short pianoforte piece expressive of love, rage, calm, or it might be joyousness or the like." No wonder that his father shook his head and wondered where the sources of inspiration for some of these things were to come from. For many years Herr Niecks and his son would play the violin together from six o'clock in the morning until the school hour of eight, allowing time for breakfast. An artist who lived in the upper floor of the house

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did not appreciate these early matutinal fiddlings. After one of the boy's public appearances he said: "You have given me great pleasure to-day, but you owed me something. What did I not suffer when you and your father began to play duets when I was in my best sleep! It is a good thing that you did not hear the language I then uttered."

## AN ORCHESTRAL PLAYER.

After the departure of Langhans for Hamburg, Frederick became a violin pupil of Julius Grunewald, an excellent violinist, one of the two concertmeisters and a teacher at the Conservatoire, Cologne. To save Niecks the expense of traveling, which he could by no means well afford, and as he could not settle in Cologne, Grunewald obtained for him an engagement at the Gürzenich concerts under the conductorship of Ferdinand Hiller, which were a source of education in themselves. Owing to Grunewald's illness (consumption) and early death, the lessons were interrupted and then ceased. A touching incident may be related in this connection. Grunewald asked his pupil whether he could afford to buy Bach's Sonatas and Paganini's "Capricci." "No," was the reply. "Very well," he said, "take my copy and keep it; I shall need it no more." He felt the near approach of death, and was not mistaken. With him passed away an amiable man and an exquisitely elegant, sweet-toned and tasteful violinist.

## BERLIOZ, AUER AND TAUSCH.

"Amongst the many great musicians I saw at the Gürzenich concerts," says Professor Niecks, "none left a deeper impression upon me than Berlioz when he conducted his 'Harold' symphony. He was like an extinct volcano. His face was almost expressionless, but one felt what it once was and what might still be behind it."

Leopold Auer, now solo violinist to the Emperor of Russia and professor of the violin at the St. Petersburg Conservatoire, was the last violin teacher of Frederick Niecks. His magnificent tone and grand classical style are well known. When Jules De Swert came to Düsseldorf the two resolved to form a quartet party, with the intention of traveling. Niecks was chosen as the viola player. At one of the first practices De Swert, thinking that Niecks did not understand French, said to Auer: "Mais, il jou bien." Whereupon Auer laughingly replied: "Le beau merveille! N'est-il pas mon élève?"

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On one occasion Niecks was playing without book Spohr's Eighth Concerto whilst Auer was dressing. He suddenly stuck in the middle of it. Auer, who angrily rushed in from the next room with one leg in his trousers and one leg out of them, took his pupil's violin from him and began where Niecks had left off. The master, however, also stuck at the same place. The stumbling-block seemed indiscoverable. At last the explanation was forthcoming. Niecks had modulated wrongly and played a passage in another than the original key, and at a certain point the passages were no longer playable.

In the meantime his pianoforte and harmony lessons with the organist (the only music teacher he had who received any fees from him) had ceased. Julius Tausch, the successor of Schumann as director, and in later years conductor of the Glasgow and Edinburgh concerts, then took the youth in hand and instructed him in pianoforte playing and composition. Tausch, highly gifted as a pianist and as a composer, was unfortunately of an indolent disposition. Niecks would sometimes wait for hours for his lesson. The following incident is an example of his dislike to teaching: Once he arrived at the house of a pupil at the time of a lesson, but begged to be excused owing to "an important engagement." "Come in and have a cup of coffee and a cigar," said the father of the fair damsel. Tausch consented and remained for two or three hours, evidently oblivious of the "important engagement." When asked to define a fugue, he replied: "A fugue! a fugue is a composition in which the parts run away from each other!"

## SHATTERED HOPES.

"Some time before Auer left," recalls his distinguished pupil, "he said to me: 'It is now time that you should make a name for yourself. Travel! About the same time my doctor told me: 'You must definitely give up solo playing in public.' It is not difficult to imagine what my feelings were. Was this not the ruin of all my strivings, ambitions, and hopes? For the only idea I had was that of becoming a violinist. I then devoted myself entirely to teaching. My career as a teacher began at the age of fourteen, if not earlier. When I was fifteen I inherited several pupils, all much older than myself, from my master, Langhans. One of them was a Russian countess, who played the piano very well, and with whom I played son-

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atas. I wonder who learned more; the pupil or the teacher!"

One incident of the orchestral period must be recorded. As the leader was absent by reason of illness young Niecks took his place. The opera was Meyerbeer's "Huguenots." In the first act there is a solo for the viola d'amore, which is generally played on the ordinary viola. He played the solo, as his father was too nervous. But the opera could not be continued beyound the first act, and Kreutzer's "Das Nachtlager in Granada" was substituted, in the lact act of which there is an important violin solo which he had never seen before. However, there was no escape. He had to grapple with it, and got through all right and was applauded.

His early attempts at composition were dances, written for a small band, a solemn march for full orchestra, and, on the invitation of the first oboe player, a solo for oboe and orchestra. "Although," says Professor Niecks, "I composed these and subsequently a good deal of vocal and instrumental music, I never published anything. This abstinence will, I hope, make amends for my literary indulgencies."

## HARD STRUGGLES.

In regard to his general education, Professor Niecks gives some interesting particulars. "For some years," he says, "I attended a common elementary school and then I was sent to a private school, where, in addition to the usual subjects, foreign languages and mathematics were taught. There were no fees to be paid for my tuition, as my father taught the violin to the schoolmaster's son. I afterwards succeeded my father as the teacher and thus paid, as it were, for my own schooling. Owing, however, to my engagement in the orchestra, my school attendances were brought to a premature termination. The desire for knowledge instilled into me by Langhans became intensified as time went on. Now and then I managed to take some private lessons, but most of my knowledge was acquired by self-teaching and with the help of a friend. This friend was a youth about my own age and living in the same house, who had gone through a higher school and was then in a commercial office. Being very studious himself, he encouraged me to be so likewise, and kindly offered to help me. Every evening, upon my return from the theatre, I made my way to his diminutive bedroom, where there was no other

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sitting accommodation than on the bed; there I said my lessons and received further instruction. Ancient and modern languages, geography, history, literature, and heaven knows what besides, were earnestly studied. There we sat in winter without a fire, our greatcoats on with collars turned up, shivering with cold, but steadily bent upon our occupation. I made a time-table to serve me as a guide in my daily work. Each day in the week and every hour of the day had its special task—musical or literary—assigned to it. There was, however, one important omission in that time-table—not a single hour in the seven days of the week was assigned to amusement! It was a great boon when, through the intercession of a pupil of mine, a high government official, I obtained permission to take out books from the State Library (Landesbibliothek). How I revelled in the grand books to be found there! My professional friends were astonished at my literary tastes. On one occasion three or four of them burst in upon me and found me reading a big tome on Political Economy. They exclaimed: 'What in all the world makes you read such stuff?'

"The difficulty of finding the material for my studies was often very great. For a long time I had no French dictionary. I read Molière straight through without the aid of a dictionary when I had but a slight knowledge of the grammar and a still slenderer knowledge of the vocabulary of the French language. At the beginning of my reading I understood little of what I read; at the end I understood almost everything. I have still a lively recollection of my first strugle with 'Hamlet.' A study of another kind was drawing. I taught the daughter of an artist the pianoforte, and the artist in return gave me lessons in drawing. I drew from the flat and from casts. I now and then wrote letters to the newspapers on things musical and also some criticisms. My musical studies—harmony, counterpoint and composition, as well as the playing upon instruments—were entirely practical during my residence in Germany. Although I had read a book or two on the history of music and a few other musical works, I may say that my studies in the theory, history, and aesthetics of music were begun after I came to this country, now thirty-one years ago."

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## A TURNING-POINT.—SCOTLAND.

The year 1868 was the turning-point in the life of Frederick Niecks. At that time there was a violinist and teacher of music in Edinburgh who gave excellent concerts of chamber music in the Scottish capital, he playing the first violin in the quartets. But he had no satisfactory viola player. He happened to be on a visit to Günther Bartel, the son of his old Sonderhausen master, at Düsseldorf. Bartel, who is an excellent violoncellist and teacher, and a charming composer of songs, introduced Niecks to the young Scotch musician, who is not unknown to fame in the person of Alexander Campbell Mackenzie. "Have you ever thought of settling in Scotland?" said Mackenzie to Niecks. Whatever the answer, events were quietly shaping themselves towards an affirmative response. Strangely enough, Sheriff Boyle Hope, of Dumfries, who was interested in the Edinburgh quartet concerts, told Mackenzie on his return that there was an opening for a professional musician in the death-place of Burns. The coincidence of requirements was remarkable. Negotiations were satisfactorily concluded whereby, in November or December, 1868, Frederick Niecks left the Fatherland and became organist of St. Mary's Presbyterian church, Dumfries, and a teacher of music in that Scottish town.

A great change has come over the "Kist o' whustles" and other "Sabbath" questions in Scotland during the last thirty years. When Niecks began his church duties he played upon a large harmonium with pedals. There were only two organs, both bad, in Dumfries at that period—one in the Episcopal church and the other in the Roman Catholic church; now there are seven or eight good organs, one of them in Greyfriars, where Niecks subsequently became organist. To take a walk on Sundays was then regarded as a somewhat sinful thing to do, and to make a call was looked upon as a "verra wicked proceedin'." But such traditions are now less strong than they were thirty years ago. While holding the post at St. Mary's, Niecks was asked by the priest of the Roman Catholic church of Castle Douglas if he would play the organ on Christmas day, when Mozart's Twelfth Mass was to be performed. He consented. The Episcopalians of the same place, hearing of this, asked him to play also at their service on the

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same day. With a catholicity of spirit, the Presbyterian organist likewise consented. The chief elder of his own kirk afterwards said to him: "I heard that you were playing the organ at the Roman Catholic and Episcopalian churches at Castle Douglas on Christmas day. I suppose there is no synagogue there." Niecks replied: "I am sorry to say—no."

## AMUSING CONCERT EXPERIENCES.

He had some amusing experiences in his early Scottish days. Soon after his arrival a music-seller asked him to accompany the vocalists and a violin-playing bandmaster at a concert to be given by the volunteers of a small town on the West coast. To show that "conceited bandmaster" how to play the violin, he prevailed upon Niecks, after much persuasion, to play Ernst's "Carnival of Venice." In rehearsing it, the music-seller extemporized some variations of his own in the pianoforte accompaniment. The violinist protested and told his colleague that he must stick to the text. "All right," he replied. At the concert there was a harmonium as well as a pianoforte on the platform. The music-seller accompanist marched up to the harmonium, from which, in spite of Niecks's expostulations, he would not budge. There was no alternative but to go on. But in spite of his promise the music-seller could not restrain himself from those flights of extemporization; therefore, after two or three variations, Niecks made his bow and retired. None of the singers at this concert brought any music whatever, and not a single one of them could tell the accompanist in what key they were going to sing. Each one started on "his own hook," so to speak, and Niecks, by hook or crook, had to follow on and vamp an accompaniment as best he could.

In the early days of his residence in Dumfries he was also induced to accompany at some Saturday concerts, having for their object the improvement of the tastes of and to supply "rational amusement" to the good people of the town. At one of these "improvings" a comic singer appeared with a blackened face. Between the verses of his song this "nigger" interpolated some "talkee-talkee." Poor Niecks, therefore, had several bars' enforced rest. Judge of his astonishment when, at the end of his "gibberish," the black-faced gentleman turned to Niecks and said: "Sammy, play up!"

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## SIR A. C. MACKENZIE'S "DEPORTMENT."

For four years (1868-72) Niecks played the viola in the quartet concerts given by Mr. (now Sir) A. C. Mackenzie in Edinburgh. The date of the first concert at which he appeared was December 21, 1868. A little later—March 15, 1869—Mackenzie's String Quartet in G (MS.) was first performed and led by the composer. An amusing letter of this period from the leader, now the principal of the Royal Academy of Music, to his viola player may here find a place:

My dear Niecks

. . . At the Literary concert a rather amusing incident occurred. I was walking up and down the artists' room waiting for my Scotch piece to come on when a rap came at the door. A spruce little man, who looked like a somewhat conceited Precentor, entered and gave me his card—

P———— Q————

Dancing Master.

saying. "When can I make an appointment with you at your house?" "No use," I replied, "I am leaving town. What is it?" More smirks and bows from the D. M. "I have been at the concert" (bow), he said. "Well?" "I would like to give you some lessons." "In music?" said I. "No, sir. Your shoulders, sir—your deportment is dreadful, you stoop so, you ——." "Death and fiends! Get out, sir! with your stupid nonsense." And without ceremony I turned the amiable little man out into the cold.

It strikes me that he might be useful to you, Niecks. Our public appearances are so numerous that we ought really to study our personal appearances more. I have sent him your address. You will hear from him. Good-bye, old fellow.

Yours faithfully,

[1880.] A. C. Mackenzie.

## INTELLECTUAL PURSUITS.

In 1872 Professor Niecks removed to Edinburgh; but owing to the failure of his health he was obliged, after a few months, to return to Dumfries. In 1877-78 he studied at the University of Leipsic, attending the lectures on logic, philosophy, psychology, aesthetics, history, literature, and the fine arts given by Wundt, Drobisch, Strümpell, Hermann, Springer, Von Noorden, and Biedermann. He took advantage of his vacations to visit Italy with a view of studying the architecture, sculpture, and painting to be seen there.

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"When I settled in Dumfries," says Professor Niecks, "I had given up all ambitions; indeed, thought that I had only a few years to live. But this hopeless and aimless state did not deaden my intellectual curiosities and my joy in beauty, whether natural or artistic, literary, pictorial, architectural, or what else. All my wider and deeper reading in the theory, history, and aesthetics of music was done in this country. The reading of Helmholtz' 'Sensations of Tone,' in or after 1870, made an epoch in my life. On the other hand, Carlyle and Ruskin had a great influence upon me, and the French prose writers appealed to me by the lucidity of their style and thought. Among the educational factors have to be mentioned my frequent visits to London, France and Germany—first, solely with an eye to art and scenery, afterwards also with a view to literary and musical research. Much of my holiday time was spent in libraries, most of it in the British Museum and the Paris Bibliothèque Nationale, some in the libraries of Brussels, Munich, Berlin, and elsewhere."

It would seem as if Frederick Niecks in his youth and early manhood must have had some presentiment of his future life-work. His voracious love of learning for its own sake, his steadfastness of purpose, and his indomitable perseverance in picking up self-acquired knowledge, all combined to equip him for the important position he now so worthily occupies. His career furnishes another instance of the success that invariably attends the earnest-minded, self-helping student, the self-made man.

## THE REID PROFESSORSHIP OF MUSIC.

In the year 1891 the appointment of professor of music in the University of Edinburgh became vacant upon the resignation of Sir Herbert Oakeley. The very man for the post was close at hand in the student-musician of Dumfries. Amonst testimonials were those from Dr. Joachim, the late Sir Robert Stewart, the late Philipp Spitta (author of the "Life of Bach"), Henry Lavoix fils, Arthur Pougin, A. J. Hipkins, Sir Alexander Mackenzie, and others. Frederick Niecks was duly elected on his own merits to the Reid professorship in November, 1891, and the least that can be said as to the wisdom of the choice is that he is the right man in the right place.

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He delivered his inaugural address on February 29, 1892. (This leap-year day proved to be a good omen of the strides that music has since made in the university.) The subject of his opening discourse was "Musical Education and Culture," which has been published by Messrs. William Blackwood and Sons. The Edinburgh professorship has generally been looked upon as one of those comfortable posts in which the emoluments are not to be despised, while the work is not over-laborious. Whatever may have been its state of affairs in the past, Professor Niecks is too earnest and conscientious a worker not to do his utmost in regard to the duties appertaining to the professorship. Fortunately for the furtherance of his ideals, the Scottish universities commission changed the old conditions of the appointment. The annual Reid concert was wisely discontinued. The last was in 1893, which, with the concert of 1892, was conducted by Professor Niecks. The Reid concerts were replaced by a series of historical concerts given in each session under the professor's direction. A scheme of graduation was also instituted. Moreover, the teaching of music was inaugurated.

### A MUSIC-TEACHING UNIVERSITY.

Edinburgh is the only university where the subject of music is in the curriculum. The chair of music is therefore no sinecure. The professor gives 140 lectures each session, in addition to correcting countless harmony, contrapuntal, and other exercises. Students, including ladies, not belonging to the university, are allowed to attend the classes upon payment of a 5s. entrance fee and the usual class fees. The historical concerts are a very important educational factor. The whole of the arrangements for these music-makings are carefully thought out and carried into execution by the professor—in fact, music, like its professor, is very much alive in the University of Edinburgh. Here, for instance, is the scheme for the next session:—

### UNIVERSITY OF EDINBURGH.
### FACULTY OF MUSIC.
### Professor Niecks.

The following courses of lectures, theoretical and practical instruction and concerts will be given in the winter session of 1899-1900:

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## I. HISTORY OF MUSIC.

Lecture I.—Music in the Middle Ages.

Lecture II.—Music in the Time of the Renaissance.

Lecture III.—Music in the Seventeenth Century.

Lecture IV-XX.—Music in the Eighteenth and Nineteenth Centuries.

Once a week (twenty lectures), fee, one guinea.

## II. MUSICAL ANALYSIS.

Romanticism in music, especially as exemplified in Schumann's compositions.

Once a week (twenty lectures), fee, one guinea.

## III. HARMONY.

Twice a week, fee, two guineas.

## IV. ADVANCED HARMONY.

Twice a week, fee, two guineas.

## V. COUNTERPOINT AND COMPOSITION.

Once a week, fee, two guineas.

## VI. A SERIES OF HISTORICAL CONCERTS.

Fee for these concerts, half a guinea. Those attending any of the music classes will have the privilege of free admission.

The programmes of Professor Niecks cover a great variety of all sorts of music—choral music of the sixteenth and seventeenth centuries (Palestrina, Durante, Astorga, J. S. Bach, etc.); operatic music (from Peri and Caccini to Wagner); madrigals, glees, and chamber cantatas, Italian, French, German and English music on old instruments; instrumental chamber music, etc., etc. During two winters Professor Niecks led a string quartet party, who illustrated in one session the development of the string quartet and in the second sessions the contributions of the Germans, French, Italians and Slavonians to this branch of the art. The scheme for next winter comprises a Purcell concert (choral, solo vocal, and instrumental), a harp recital, a recital of Schumann's pianoforte works, and two concerts of string quartets by Haydn, Mozart and Beethoven in his three styles.

Who will say that the Reid professorship is a mere sinecure, or that the occupant of the chair is a mere dry-as-dust theorist?

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## LITERARY AVOCATIONS.

It is now time to refer to the literary labors of Professor Niecks. The place of honor naturally falls to his magnum opus, "The Life of Chopin," published by Messrs. Novello in 1888. This monumental biography occupied him ten years in the writing thereof. It took its origin in an idea of writing an aesthetic appreciation of the composer, but the idea grew, with the result that the name of Frederick Niecks became known far and wide as a biographer of rare discrimination, painstaking accuracy, and the possessor of an excellent literary style. Suffice it to say that the "Life" is the standard work on the great Polish composer for the household instrument. The book was translated into German by his old teacher, Dr. William Langhans, who, after being active as a violinist and composer, made a high reputation as a literary man, whose writings include a "History of Music of the 17th, 18th and 19th centuries."

Professor Niecks' other published literary works include—

"A Dictionary of Musical Terms and Introduction to the Elements of Music," 1884; second edition in the same year.

"The Flat, Sharp and Natural," an admirable, researchful paper read before the Musical Association, on March 3, 1890.

In March, 1890, he delivered four lectures at the Royal Institution on "The Early Developments of the Forms of Instrumental Music." His contributions to English periodical literature began in 1875, when there appeared in the Monthly Musical Record a "Letter on Chopin" and "On Mendelssohn and Some of His Critics," followed by other interesting articles. In 1879 he began to write for The Musical Times, to which he furnished several valuable essays. He is now putting the finishing touches to a book entitled "Modern Music: Its Nature and Capacities," which will assuredly sustain his high reputation as a thoughtful and well informed writer on musical subjects.

## SCHUMANN AND LISZT.

In the course of his varied career Professor Niecks has met many interesting and distinguished people. As a little boy he used to see Schumann at the musical performances at Dusseldorf and slowly walking in the park (the Hofgarten) with his lips pouted as if he were whistling, or pronouncing the

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letter O. His absorbed, absent-minded look is also a recollection. Liszt he visited in 1878 in order to get information for his Chopin biography. During the three days Niecks spent in Weimar he saw the illustrious master twice a day. At his first call the latter replied to his visitor's excuses for adding another to the many that bothered him: "This is quite different. We are friends." He probably alluded to notes on Liszt that Niecks had contributed to the programme books of Walter Bache's concerts in London. Liszt spoke with the greatest affection of his "dear pupil Bache, who sacrificed so much in making propaganda for his master's works." He was sceptical as to the success of the propaganda; thought it "a bad job." One afternoon when the master had a string quartet party he was as merry as a boy. Going from one to the other, joking, he at last sat down beside Niecks, and slapping the latter's knee, he exclaimed: "That is the sort of man I am!" Niecks' pleasantest memory of Liszt is his last meeting with him in the drawing-room, on a sunny Sunday afternoon, when the old master poured out to him intimate recollections of long ago, and now and then illustrated his words by snatches on the pianoforte.

## RECOLLECTIONS OF BRAHMS.

Brahms, when Professor Niecks called upon him at Vienna, was smoking in his shirt sleeves. On the pianoforte was a full score of Bizet's "Djamileh." In reply to a remark of his visitor, suggesting surprise at seeing one of the piquant French composer's scores on the desk, the master said: "I have every score of Bizet's in my library; I like them very much." Brahms took his visitor twice to the Prater in order to see all the shows, the shooting galleries, and such like uncontrapuntalities. He was very fond of children and delighted in having a crowd of them round about him. He sat listening to a ladies' orchestra while they played dances and other non-serious music with as much attention as if he were listening to a Beethoven symphony. "Now I know from whence you get your inspiration," said Niecks. Brahms smiled. A Hungarian band (the genuine article) with their curious extemporizations greatly delighted Brahms, from whom the players would not accept any money.

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## PERSONALIA.

Professor Niecks became a naturalized Englishman in 1880. He received the degree of Doctor in Music at Trinity College, Dublin, in 1898. At the present time he is president of the Union of Graduates in Music. The wide reading, the highly cultured mind of the Reid professor are reflected in his comprehensive library. It is not surprising to hear him say that Carlyle and Ruskin greatly influenced him in the early years of his settlement in this country. Here are books in various languages on aesthetics, psychology, philosophy, physiology, anatomy: the works of Herbert Spencer, Helmholtz, and other philosophers—in short, so extensive is the range of subjects in this fine collection that a minister who called on the professor in his ante-professorial days in Dumfries asked him: "To whom does this library belong?" Professor Niecks modestly says, as he delights in showing his books, "They are my tools." Another anecdote may find a place here. Once at a party in Edinburgh an old lady said to Professor Niecks: "Are you musical?" He replied, with a smile: "Madam, you embarrass me. I can only say that if I am not, I ought to be."

The personality of the workman who uses these tools is no less delightful than is the extent of his encyclopaedic knowledge and the simplicity of his life. To be the guest of Professor Niecks is to receive a mental fillip which is as stimulating as it is fragrant with the pleasantest associations. No more appropriate coda to this biographical symphony (if the designation may be allowed) could be furnished than by Sir Alexander Mackenzie, who has kindly supplied the following appreciation of his old friend and colleague:

### AN APPRECIATION BY SIR A. C. MACKENZIE.

"It is something more than thirty-one years ago when I first met Frederick Niecks, over a string quartet, in his native town. None of us then guessed that the modest and retiring (like Von Moltke, silent in many tongues) viola player of our party would in later life so worthily occupy the Reid chair of music in my native city. But I have a vivid recollection of the occasion, or I would hardly remember even now that Schumann's A minor was one of our tasks. The accidental acquaintanceship was presently to lead to many future public

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performances together (some of them not without glints of humor—but this is 'another story'), and, by fortunate chance for both of us, to ripen into the life-long friendship which has since continued unbroken.

"To the few who knew Niecks' character intimately in those days, it is not a matter of great surprise to find him now comfortably 'chaired.' For his present honorable position has been won—apart from his gifts—by indomitable perseverance, an untamable appetite for study, and an imperturbable patience under, ofttimes, bleakish circumstances.

"Be that as it may; Edinburgh now has an energetic professor, who has lived long enough in Scotland to know and appreciate the musical needs and requirements of his adopted country, as well as an actively practical musician, who can sympathize and work hand in hand with the members of his profession. And the obviously important and welcome results of such a wise choice are already within sight, and promise many more in the near future.

"Is not the man who can take his place at various desks in the orchestra, deliver erudite lectures, and write thoughtful books on music and her sons an ideal 'professor'? Although, as regards learning and knowledge, far beyond the sphere of his own particular art, he has few equals, Niecks exhibits none of the attributes of a root-grubbing Smelfungus (a comprehensive and varied professional training in his youth precludes the possibility), but is an advanced, enthusiastic and receptive musician, presenting in his person the rare combination of wide culture with practical experience.

"Always accustomed to look upon him as the nearest approach to a philosopher that I have yet met in the flesh, I know I shall not offend my old friend by saying that my admiration for his accumulated wisdom is accentuated by the fact that he refrains from composing music himself. Rara avis!"

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## WHAT VOICE CULTURE MEANS.

BY MRS. STACEY WILLIAMS.

It appears to me that rather than confuse the mind of the student with so many theories, be they never so profoundly conceived or logically expounded, a simple exposition of natural methods would answer the purpose much better, and lead the mind to the consideration of those things upon which, after all, depends a true voice production.

Long columns in our various musical journals are taken up in controversies on this much abused subject; articles which, we must reluctantly confess, are too evidently written for the purpose of bringing their rival authors into prominence by the belligerent attitudes they assume toward each other. A writes a three-column treatise on voice culture, under cover of which he launches a pet philosophy of his own relative to the degeneracy of the art and the all-fool idiosyncrasies of his contemporaries. B retaliates with four columns designed to totally annihilate the presumptuous pretensions of A, refuting in toto every statement, and winding up with a eulogism on that unfortunate writer which leaves his readers the impression that A knows about as much of voice culture as a half-clad Fiji Islander. The next issue brings an answering argument similarly resultant, and so on, ad infinitum, ad nauseam. Of what benefit to this bright-eyed girl, with a voice like a thrush on a spring morning, to be told that unless she hauls down her larynx, draws a curtain (?) before the nasal passage—or doesn't, permits one cavity in the head to receive and augment the tone and shuts off another, and, worse than that, know to a nicety the exact resonating capacities of certain resonance chambers, that her method, forsooth, is all wrong, and that if she persists in not properly locating each vibration she will be forever undone, and never rise above mediocrity.

Oh! I know; I have been through with it all, and had it not been for the merciful accident of falling into the hands of a man who relies upon common sense methods alone I should have been in an asylum for idiots long ere this.

Now why not take two ideas, and two only, and make them

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your own, my poor, method-weary pupil? and they are these:

A sure breath control, and perfect relaxation of all throat and tongue muscles.

Fret no more as to the "placement" of your voice. Given freedom of these muscles and a well-contained breath and your "placement" takes care of itself. Inasmuch as singing is an art so must breathing be. Should we take a normal breath, as so many teachers admonish us, we could have no reason to expect anything but a normal tone, as in speaking. As the singing voice is a broadening, deepening and sustaining of the speaking tone, so is the breath correspondingly broader, fuller and deeper, and for its better control certain muscles are brought into play which have little if any part in normal breathing. To all those who are not so fortunate as to possess William Shakespeare's recent work, "The Art of Singing," I will give a few ideas on this great master's view of this subject.

While Mr. Shakespeare does not lay any special claims to originality in the ideas contained in his little volume, it is yet only justice to say that he has so formulated and arranged them, retaining all such as are absolutely essential and rejecting the balderdash which is the chief ingredient of most so-called methods, besides clothing them all in a language distinctly intelligible to the student, that few there are who could dispute the claim that his pupils make for him, that of possessing a method distinctly his own, and obtaining results unparalleled by any modern voice teacher. At one time the writer complimented him on the originality of his work, which she had just finished reading (then in manuscript). Clasping his hands in comic despair, he ejaculated, "Lord, keep me from saying anything original." But to return to the "Art of Singing." As therein expressed, breath is the one great factor and its proper control must be the end and aim of all aspirants for vocal success.

How best to obtain that control is the rock where diverge so many and varied streams of logic and opinion.

To all, however, who give this subject careful consideration, I think it will appear that the theories here advanced are superior in all respects to anything which may be offered. In a nutshell, diaphragmatic breathing, coupled with rib breathing,

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being particular to call into action the powerful rib-raising muscles at the back, bring about the strongest combination of muscles we are capable of using.

The effect, when the breath is properly taken, is to "bulge" considerably under the shoulder blades and between the points of the shoulders, and to produce a full and firm pressure about the body, particularly noticeable at the diaphragm in front, directly below where that muscle is joined to the breast bone. This must leave the upper part of the chest and the shoulders perfectly free, and does away with that annoying clavicular breathing so noticeable in many singers. Having acquired a correct breath, the next thing is to control it; in other words, to prevent the inspiratory muscles from collapsing when producing a tone, and by opposing these to the expiratory muscles, to regulate and control the out-go of breath, meanwhile leaving the throat as loose, open and unconscious as at the instant before drinking or that moment immediately following a yawn. Now, to the eager and impetuous student let me say, do not go at this with the easy assurance that nothing very difficult is involved. Let me tell you it is tremendously difficult, for it means a training and developing of muscles to an extent inconceivable to any one who has not made a study of it, and which requires not months but years to perfect. Of what use, however, to study voice production from any other standpoint? Isn't all tone directly dependent upon the breath? Ask any teacher of any method, if a perfectly free and open throat is not indispensable to a right tone production. No teacher in this day and age is benighted enough to answer any other than affirmatively. Well, then how, pray tell, are we to reconcile all this talk of "register efforts" and "resonance efforts" with that?

There should be but one effort, and that toward a right breath control. All other "efforts" must be consciously made with throat or larynx muscles, and therefore entirely inconsistent with an absolutely relaxed and open throat. I acknowledge that it is next to an impossibility for a student to make any material progress along these lines without capable assistance, but all who earnestly desire to sing well may at least learn what to avoid.

Avoid a teacher who does not constantly dwell upon a quiet, well-sustained breath (unconscious chest and shoulders), and

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a throat so relaxed that all muscles of the face, tongue, jaw and neck are soft and yielding.

Avoid a teacher who tells you to bring the voice into the forehead or to feel any vibration there. Of all known methods this is the most pernicious. It produces that disagreeable "hooting" sound, and can not be made without consciously adjusting the throat muscles.

Avoid a teacher who tells you to hum, as that tends to bring the voice "above the breath," and causes it to resound in the nose and forehead.

When voice is correctly produced, there are certain vibrations which are distinctly recognizable: chest (in the so-called chest register), in the mouth and at the teeth (medium), and, in a woman's voice, at the back of the head, gradually rising toward the summit as the voice ascends (head register). Be it remembered, no advice is given the pupil to begin at this end of the work. These are results; and to try to bring about right results before removing the cause of the wrong is to precipitate failure at the very beginning. And this brings me back to the remarks at the commencement of this article relative to the manipulation of the tone and the forcing it into certain resonance chambers. Study for correct breath and relaxation, and all the rest will surely come.

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## MUSIC IN THE CONGRESSIONAL LIBRARY.

The music department of the congressional library is a feature of that large institution which is comparatively little thought of as a library. Up to the year 1891 music was a matter of the district courts in each state. When at that time the copyright law obliged the applicant of a copyright to deposit in the library of congress two copies of the composition published, the material in the music department reports its matter accordingly and it holds now, from the year 1866 to 1871, 8,514 pieces of music. These, of course, are only American productions, and in fact up to 1891 there was very little foreign publication, because of the lack of protection. Then the number of publications up to 1891 were 97,106; after that the increase was doubled almost yearly. For the year 1896 there were 17,109 musical copyrights. Compared to books, music is nearly equal in numbers; it holds second place easily. The number of American and foreign musical publications protected by copyright is about equal. The quality is of both extremes from the foreign copyrights; we secure the worst songs and the choicest. Piano music is by far the best; for strings (orchestra and parts) and organ, there is no comparison to the foreign production.

The musical department of the congressional library will be national in its reference department. There will not be a copy of music protected by copyright that cannot be found for the student. There are interesting characteristic selections from different countries.

The British tonic-sol-fa system of the variety stage and Lottie Collins' type are numerously represented. Ethiopian songs are a passing fancy, and for the year 1897 come from all sections, even England. The mechanical music is of simple material, at least, if the design is intricate, for zinc and paper are all that come to the department.

The majority of the full band music is by the American, and even the transcriptions of foreign material are mostly by American composers.

The musical world vocally is in the great majority, the solo ballad type being the largest production and the best style. The next in point of numbers as well as quality are

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the secular quartettes for male, mixed and female voices; the collection since 1891 average about half of German and American productions. The next in numbers and quality are the sacred quartettes. An item not often known is that they are mostly productions of Americans. Next in line are the comic and topical songs, and they average about half English and half American. If it is possible to compare between worse and worse, the American is to be preferred, as less likely to offend, not but what they all would shock one.

The secular and sacred duets, trios, quintettes and sextettes are not largely represented yearly. National or patriotic melodies might rank with them in numbers. The lullabys are a choice little collection, and when looked over leave one with a kindlier feeling toward the world and a strong desire to be a child again, if only to be sung to.

Next in number to the vocal come piano selections, which include romance, caprice, morceau, nocturnes, impromptus, melodies, marches, dances, polkas, mazurkas, waltzes, two-steps, gavottes, galops, the classics, and those coming under the first six heads being the better class.

Violin, with piano accompaniment, is in the majority for the solo stringed instruments, and a very good class of matter; 'cello next; harp; then two violins, of which there is nothing to complain. Mandolin, guitar and banjo cannot boast of such classical matter, for the instruments do not seem to respond to it.

The music room of the library will be fitted according to the rest of the magnificent structure, the design for utility, comfort and ease of access. There will be tables for study, single tables for complete quiet; cases holding rare old sheets of music and quaint curios in the line of musical matter. There will be attendants, courteous and obliging, who will secure upon a few moments' notice any composition desired, if it is in the library.

The fact that musical compositions entered in the music room are, as a rule, from four to six weeks in advance of the same compositions for sale in the music houses, shows of what advantage to the student the music room will be.

The close relation one has in such a department brings one in touch with the temperament of its possessions, and it is but natural to read the strong national traits, the characteristics of their art world.

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The song is a branch of music in which national peculiarities linger the longest and international affinities grow most slowly. Folk songs preserve a distinctive local color.

The vocal scores of the operatic school are interesting. Since January 1, 1897, there have come to the department: "Diarmid," by Hannish A. MacCunn; "Vendee," by Gabriel Pierne; "Princesse d'Auberge," by Jan Blocks; "Struwwelpeter," by Richard Henberger; "Pavie," by Justin Clerice; "Die Boheme," by G. Puccini; "La Boheme," by Leoncavallo; "Haschisch," by Oscar von Chelius; "L'Etoile," by Andre Wormser; "Le Pompier de Service," by Louis Varney; "L'Auberge du Tohu-Bohu," by Victor Roger; "Madame Putiphar," by Edmond Diet; "La Camargo," by Enrico de Leva; "Armor," by Sylvio Lazzari; "Francomett," by R. Lavello and L. de Vaux; "Hispanlae," by Phillipo Pedrell; "Jnes Mendo," by Fred Regnal; "La Montagne Enchantee," by A. Messager and X. Leroux; "Die Gottin der Vernunft," by Johann Strauss; "Sapho," by J. Massenet; "Herbergprinsis," by Jan Blocks (Flemish); "Le Spahi," by Lucien Lambert; "L'Amour a la Bastile," by Henri Hirschmann; "Les Fetards," by Victor Roger; Der Hochstapler," by Gustave Meyer.

Against these a few cantatas by Americans: "Cleopatra," by Donald MacGregor; "Donna Dianna," "The May Queen," "The Cruise of the 'Delectus,'" "The Flying Dutchman," "The Two Queens," "The Picnic," etc., etc.

In all countries music is the expression of all emotions, and in the majority of nations music expresses the extremes of joy and sorrow. The higher cultivated the people, the finer gradations of emotions is expressed in melodic or harmonic form. There are melodically tempered nations—that is, major and minor; the major nations are conquering and are more hopeful, the minor being nations oppressed and overcome. Then there are nations which one may call neutral and yet be classed as major; such have major and minor equally developed. Such nations would be England, Germany and America, for England is proverbially sanguine, Germany philosophic, and America both; and these are developed highly enough to appreciate the plaintive effect and emotion of the minor, but the major predominates. The above and many other conclusions are reached in the process of close contact with the art products of the nations.

Washington, D. C.

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## MUSIC AND MEN OF GENIUS.

BY CUNNINGHAM MOFFET.

Andrew Lang has told us that most poets and literary men hate music, and quotes old Samuel Johnson as calling it "the least disagreeable of noises." The clever Scotchman frankly admits he dislikes music extremely and declares it is not like swearing, "a great off-set to conversation." He confesses he can bear a song if the words are good and audible, and he is touched by Gregorian things, much as a dog howls when he hears the piano. I follow his own language. But what irritates Lang most is the fact that music is the only art that thrusts itself upon a man. You need not look at pictures, or statues, he contends; you need not read poetry, if you "hate poetry and painting," like George II. In fact, the majority of people dislike poetry. Now, continues "Andrew with the brindle hair," music is like a poet who insists on reading his works aloud; there is often no escape from it. There is one consolation, however, he philosophically adds, "persons like myself and Dr. Johnson do not suffer as much as musical people do from bad music. It is no worse to us than good music."

This no doubt may appear to musicians and music-lovers as stating the case rather strongly, but then Lang has a way of doing so whether he is in earnest or not. He likes to find fault. If he cannot pick a flaw in others he tries to detect one in himself, and down it goes. In The Illustrated London News some years ago he told the story of having been once asked to write an essay on Moliere for the Encyclopedia Brittannica. He did so, but after it appeared in print he discovered a slight error of fact in it—he had given the wrong number of Moliere's house in a certain street in writing of the great Frenchman. It so chanced that he was commissioned to review this particular volume of the Encyclopedia for a London paper. Then the critic in him came to the front. The opportunity was too good to be lost, so he pitched into Mr. Andrew Lang for airing his habitual inaccuracy in the solemn pages of the Britannica. And yet he always maintained he never could understand why the editor of the Encyclopedia

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was vexed with him for doing so. Some editors evidently have no sense of humor.

But if the truth is to be told, and it is a melancholy fact, men of genius have too often been entirely devoid of any taste for music, many of them being tonedeaf, as some people are color-blind. Emerson had a poor ear, and his voice, though musical enough in talking, was useless in singing. The story is told of him as a student being called upon one morning to sing a note. The sounds that the young man brought out soon convinced his teacher that time would be thrown away trying to teach him to sing, and he was thereafter excused during the music hour. Holmes, however, speaks of Emerson's "delicious voice" that so charmed him in conversation.

Another American, but a man of action and the very antithesis of Emerson, General Grant, showed a most decided dislike for music. Many celebrated men have not cared for music, but Grant positively detested it in any and every form. The story is told that this curious trait caused him much suffering while in France as the guest of Marshal MacMahon, then President of the French Republic. The marshal repeatedly placed the presidential box at the Grand Opera House at the American general's disposal and etiquette prevented the latter from declining the proffered courtesy. He could not stay away, but what he endured, it is said, in the cause of politeness on such occasions, can only be understood by those who knew him intimately. He would sit passively enduring what to him was real suffering throughout an opera, not a muscle of his face would change or betray him, but afterward he would confess to a friend the reality of the sufferings he had undergone. His dislike for music also caused him real inconvenience when in society. Those who knew of it took care that wherever the general was there should be neither singing nor piano playing, but in many instances his host and hostess were unacquainted with this peculiarity, and amateur vocalists and pianists would insist on performing for his benefit. His answer to "What shall I sing?" or "What shall I play to you, general?" in such cases was the discouraging one, "Something short."

The absence of the musical ear, medical experts tell us, is of a cerebral and not an intellectual order. On that particular

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side some man are not developed; upon another they may be very highly trained. For instance, a musical impression in the case of a musician and a visual impression exceptional with the painter is natural enough, and yet the general intelligence may not extend beyond the average. On the other hand, among persons gifted with remarkable intelligence we notice with wonder an absence of these special faculties. To illustrate how we measure each other and how we fail to understand one another, compare these two accounts of a meeting of Ruskin and Emerson at Oxford twenty-five years ago. In speaking of it Ruskin wrote to a friend: "Emerson came to my rooms a day or two ago. I found his mind a total blank on matters of art, and had a fearful sense of the whole being of him as a gentle cloud—intangible." Emerson on his side said he had seen Ruskin at Oxford, had been charmed by his manner in the lecture room, but in talking with him at his rooms had found himself out of sympathy with Ruskin's views of life and the world. "I wonder," said he, "such a genius can be possessed by so black a devil. I cannot pardon him for a despondency so deep. It is detestable in a man of such powers, in a poet, a seer such as he has been. Children are right with their everlasting hope. Timon is always inevitably wrong."

The list of those who have disliked music is a lone one and includes many distinguished names. "I would give the world," said Catherine II. of Russia, "to be able to appreciate and love music, but I try in vain. For me it is noise and nothing but noise." The great Russian Empress might form a very brilliant court around her with warriors, poets, philosophers, litterateurs and artists of all kinds who have confessed they understood nothing of the beauties of music. Napoleon Bonaparte complained that music troubled his nerves and he is said to have known only one tune, which he hummed as he jumped into his carriage for his last great campaign in Belgium, "Malbrook s'en va-i-en guerre, miraton, ton, ton, ton taine." He was shrewd enough, however, to understand the advantages to be derived from it from a military point of view. He therefore gave orders to the bands of different regiments to play every day in front of the hospitals to soothe and encourage the wounded.

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Napoleon III. tolerated music with difficulty. It is said Gambetta was also deficient in this respect, and the story runs that he once urged Rossini, when some delicious music was impending, to come into the next room and take a hand at billiards, so little cared he himself for melody. Victor Hugo had to be coaxed by the composer who desired to put his lines in music. "Are not my verses," he querulously contended, "sufficiently harmonious to stand without the assistance of disagreeable noise?"

Theophile Gautier declared that of all noises music was the dearest, and Beaumarchais is responsible for the famous phrase: "The stuff that isn't worth writing is good enough to sing." Fontenella used to say that there were three things in this world he could never understand, namely, gambling, women and music. Goucourt turned up his nose as soon as a piano was opened, and Zola insists at times he has heard this or that piece of music somewhere, but he never knows from whom it is. He also has a vague impression that he once, in his youth, played some instrument, but he cannot now tell what it was.

But it should not be concluded that all French writers dislike music, or that they are only tolerant of it under certain conditions. Alfred de Musset wrote:

" 'Tis music that made me believe in God. No one loved it more than Daudet. In writing some years ago in The Figaro he confessed that although as a rule the literary men of his acquaintance cared comparatively little for music he himself loved everything musical." The lively music as well as the sad and classical; the music of Beethoven, the music of the Spaniards, Gluck and Chopin, Massenet and Saint-Saens, Gounod's "Faust" and "Marionette," the folk songs, the hand-organ, the tambourine, even the bells, music for dancing and music for dreaming. It all speaks to me, inspires me. Wagner's music moves me, thrills me, hypnotizes me, and the violin harmonies of the Gypsies, those sorcerers of music, have always drawn me to the exhibitions. The despicable fellows always stop my progress. I cannot leave them."

In turning to English literature we find that not only were the majority of writers music lovers but the brightest minds understood and appreciated it well. Whatever Shakespeare

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may have thought of the divine art he certainly has left the impression that he liked it; Milton was a musician, and Browning has written probably the best poems on music in the language, although he occasionally failed to make his musical allusions exact and intelligible. But then he seldom did so on other subjects. Coleridge said good music never tired him. "I feel physically refreshed and strengthened by it, as Milton said he did." He liked Beethoven and Mozart, but loved Purcell and was probably a melodist rather than a harmonist.

Addison was very fond of music and was, besides, an excellent critic, as appears from his articles on the Italian Opera in The Spectator. If we may trust his dreams De Quincy evidently knew something of music, and Grote, the historian, had sufficient musical talent to play the piano and 'cello. Goldsmith played tolerably well on the flute and was a good singer of Irish songs. Tom Moore, whose "Irish Melodies" will always keep his name fresh in the minds of genuine lovers of song, said: "Music is the true interpreter of the religions; nothing written or spoken is equal to it." Although Sidney Smith was a lover of music he always felt unnerved when any piece was played or sung in the minor key. It is said his antipathy in this respect was so marked that when he happened to be in a residence at St. Paul's he forbade the musicians to introduce music other than in the major key in the services. He was in the habit of saying that if he were to begin life again he would devote a great deal of time to music. "All musical men," he once remarked, "seem to be happy."

When the business of the day was over Charles Reade would often have recourse to music as one of his recreations. "Late in the evening," writes one who knew him, "he would seat himself at the piano, and after playing a few chords, would sing some old world ballad in a low voice which was full of tenderness. Those simple, pathetic songs seemed a fitting close to the long evening talk." Charles Darwin, though in later life unable to appreciate poetry, had a true love of fine music. He delighted much in Mozart and Beethoven, but had no memory for sounds. When an old favorite was played he would say: "That's a fine thing. What is it?" On

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one occasion he attended the afternoon service at King's College, Cambridge, where he heard a very beautiful anthem. At the end of one of the parts, which was exceedingly impressive, he turned around to his friend and said with a deep sigh: "How is your back-bone?" He frequently spoke of a feeling of coldness or shivering in his back on hearing beautiful music. John Keble, author of "The Christian Year," was fond of music, but did not have either a keen or an accurate ear for it. He often complained of this defect to apprehend all the full beauty of harmonious sounds. As is well known, George Eliot not only loved music but understood it thoroughly.

Scottish poets and writers have for the most part been free from melophobia, although Andrew Lang has shown such unmistakable symptoms of the disease. Burns was not only a music-lover but a very fine performer on the violin. Many of his best songs were written for already existing tunes, and these tunes he would play over and over again or have sung to him, while trying to catch the sentiment of the music. Scott liked a song-tune and confessed he had a reasonable ear for a jig. He said he dearly loved the hum of the bagpipes, but incurable defects of voice and ear prevented him when a boy mastering psalmody. James Hogg, popularly known as the Ettrick Shepherd, at the early age of fourteen evinced a strong love of music and till the end of his life the violin continued to be the favorite source of amusement. Of Carlyle it would be easy to believe that he disliked melody of every kind, but there is reason for considering him thoroughly orthodox on musical matters, for instead of calling music the least disagreeable of noises, as Johnson did, he declares it to be the "speech of angels." And furthermore, he made during his life in London many strong and eloquent objections to barrel-organs—another evidence that he was a true lover of music.

But when we look at the other side of the picture we find a formidable array of names. Charles Lamb has told us all about his musical capacities, or incapacities, in his essay on "Ears." He was apparently destitute of what is called a taste for music, as much of it usually confused him, and an opera was merely a maze of sound in which he almost lost his wits. A

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few old tunes ran in his head, and now and then the expression of a sentiment, though never of song, touched him with rare and exquisite delight. He has told us, however, how he reverenced the fine organ playing of Mr. Novello and admired the equally fine singing of his daughter.

I don't know whether Macaulay really disliked music or not, but he certainly cared very little for it and remembered less. Writing in his journal for June 14, 1851, in giving an account of a dinner at Windsor Castle that he attended, he says: "The band covered the talk with a succession of sonorous tunes. 'The Campbell's Are Coming' was one." To this his biographer and nephew, Sir George Otto Trevelyan, adds in a footnote: "This is the only authentic instance on record of Macaulay's having known one tune from another."

Dean Stanley had absolutely no ear for music; he really detested it as much as General Grant did, and fled from it when he could.

Professor Max Mueller in a recently published book quotes him as saying to Jenny Lind after she had sung Handel's "I Know That My Redeemer Liveth": "You know I dislike music; I don't know what people mean by admiring it. I am very stupid, tone-deaf, as others are color-blind. But," he added with some warmth, "to-night when from a distance I heard you singing that song I had an inkling of what people mean by music. Something came over me which I had never felt before; or, yes, I had felt it once before in my life." Jenny Lind was all attention. "Some years ago," he continued, "I was at Vienna, and one evening there was a tattoo before the palace performed by four hundred drummers. I felt shaken, and to-night, while listening to your music, the same feeling came over me; I felt deeply moved." "Dear man," she added, "I know he meant it, and a more honest compliment I never received in all my life."

Dr. Thomas Arnold of Rugby was also entirely lacking in musical taste. Speaking of this defect, he says: "I can no more remedy it than I could make my mind mathematical, or than some other men could enter into the deep delight with which I look at a wood anemone or wood sorrel." Charles Kingsley belonged to the same class; he liked music because it was "such a fine vent for the feelings." Henry Buckle, the

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historian, could not tell one tune from another, although like Macaulay, he had a most marvelous memory for almost everything else. He once acknowledged, however, that he was moved when he heard Liszt play in London. Byron had no ear for music and Rossetti found the art "cool unto the sense of pain."

Shelley had a voice, it is said, like a peacock's, and Tennyson had only verbal music in him. Sir Humphrey Davie had a fine perception of the beautiful in nature but had so poor an ear for sound that he could not even catch the simple air of the British National Anthem. He was also deficient in time, for while a member of a volunteer corps he could never keep step. Dean Hook used to maintain that Handel's Messiah had turned more sinners to righteousness than had all the sermons that were ever preached. Yet the dean himself knew only two tunes, "God Save the Queen" and the other, said he, "I don't remember."

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## STOCK OPERA IN ENGLISH: HOW IT IS DONE.

BY W. HOPE MATHEWS.

To the ordinary theater-goer, accustomed to see the bill changed every week, there is no especial shock in the idea of a different opera every week, and this by practically the same company. It is, nevertheless, a very difficult thing to manage, especially when the singers are nearly all of them comparatively young and unused to the stage, and even the principals have rarely a record of more than a dozen roles to their previous credit. If there is a new opera every week, by the same singers, it means that an entire new role must be learned by every principal every week, and perfected as a side employment around the edges of singing six or eight times during the same week in another role. Moreover, there is the chorus to train, the scenery to get up, and the orchestra to rehearse; in short, the entire ensemble of costume, mise en scene, and the music and drama, all to prepare in the leisure time one week of a very exacting and absorbing business; and to keep this kind of thing up for months together. It means the hearty working together of a host of people—singers, stage manager, players, costumers, scene-painter, property man, and all the rest. Only the ticket man of the whole "show" is able to go to his sleep at night without a weather eye open to the new demands of a following week. It is a state of things to be looked into, to be admired, if need be; to be condemned, if it should turn out to be a case for the society for preventing cruelty. (The composers being dead, most of them, have no such protection.)

The average cost of producing an opera by the Castle Square Opera Company is in the neighborhood of twenty-five hundred dollars and the average time spent in preparing the opera for presentation is six days. That such excellent work is done in so short a time is remarkable. Perfect harmony between the company, the managers and the theater management can only accomplish it. To Mr. Henry W. Savage is, of course, due the greatest credit because of the competent people with whom he surrounds himself. To the members of the company, Mr. Savage is more like a father than a manager and the great respect in which he is held by his employes is

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MR. A. W. F. MACCOLLIN,
STAGE MANAGER OF THE CASTLE SQUARE OPERA CO.

one of the chief reasons for the excellent results attained by the company. This feeling is more marked at the theaters in which Mr. Savage's companies are playing than in any other theater that I have ever seen.

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MR. ADOLF LIESEGANG, MUSICAL CONDNCTOR.

It is upon the stage director that the hardest work of rehearsing an opera devolves, for it is he who must teach the chorus not only the music but also all dances, marches and maneuvers. In short, he must make forty people appear natural in what they do on the stage and he has but six days in

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which to do it. Then, too, it is his duty to teach the "business" to the principals. The musical director may teach the principals the songs and rehearse them, but it is the stage director who has to teach them the expression to put in the spoken lines, what gestures to make, where to stand, when and where to sit down and in fact the acting of the part generally. With good people his work is much lightened by their own intelligence, yet at the same time he can leave nothing to chance but must overlook all.

The stage director of the company which is at present playing at the Studebaker Theater is Mr. A. W. F. MacCollin, a man thoroughly capable and reliable, and it is to him that is due the credit of the performances. He has had wide experience, as his record shows. For three years he was principal comedian with R. D'Orly Carte; two seasons, principal comedian with the McCaull Opera Company; four years with Stetson's Opera Company; had his own opera company for seven years, and has now been with the Castle Square Opera Company for four seasons. In all these different companies, practically the same operas were in the repertoire, though the Castle Square Opera Company has a much more extensive repertoire. Mr. MacCollin probably knows thoroughly over one hundred operas. He is peculiar to himself and unlike most other stage directors in that he seldom swears at the chorus nor raises his voice, his temper is very even and it is because of these qualities he is able to get more work out of the company than could most any other man.

He says that his results are due to refusing to countenance a "method" or "a system." And his system is of the simplest. Tuesday morning, chorus rehearsal; Wednesday morning all have a fair idea of the opera and the steps or maneuvers are taught the chorus. Thursday morning rehearsal of both principals and chorus in part of the opera; by Friday morning the opera is pretty well learned and the rest of the opera is rehearsed. In this way, by the time Monday morning's rehearsal comes the opera is sung completely with scenery and properties set. Final directions are given Monday morning and nothing is left to be said in the evening. Thus a smooth performance is assured for Monday night.

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One of the most notable illustrations of the value of this system was the performance of the "Fledermaus," which was

MISS BERENICE HOLMES.

"put on" in five days. Heretofore the shortest time in which that opera had been rehearsel was six weeks and very often it

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exceeded that. In the present case the majority of the chorus and principals were previously unfamiliar with the opera.

The enormous work accomplished by Mr. MacCollin can best be understood by the story of a single week. On Monday night, November 12th, just passed, "Maritana" was produced under his direction. Every performance during the week was directly supervised by him. On Wednesday was begun the rehearsing of the "Fledermaus." Every day he rehearsed the chorus in that opera and often the principals, too. On Monday was given a dress rehearsal of the opera and in the evening the whole went with perfect smoothness. After the theater had been emptied at night all the week Mr. MacCollin had been in his room studying "Martha," which was to be put in rehearsal the week following. He had during the week made out the directions for the scenic artist, the property man, the stage carpenter and the costumer. He had thought out the movements of both the principals and the chorus. Thus at three successive periods of the day he had three different operas in his mind. Each week is similar to the one described and because of this thorough study Mr. MacCollin has everything ready to begin when the time comes.

Not alone in the production is Mr. MacCollin's hand seen, but also everywhere behind the scenes. The stage is kept clean and in order at all times. Mr. MacCollin's chief argument with a rebellious singer is the question: "Well, have I not had to learn it, too?" and it seldom fails of making the person in question re-exert himself. For instance, through the good feeling that is felt for him, Mr. MacCollin was able to teach the chorus perfectly, the march and chorus in the third act of the "Tarantella" in exactly one hour and seven minutes. I have seen similar marches take five or six weeks in the learning.

It is often supposed that this chorus is made up of musical students from the conservatories here in Chicago, but I can find no ground for this assertion. They are a professional chorus, although they may be a little above the general run of choruses. Most of them have dreams of rising higher and they are helped along in this by having a shining example before them of what hard work will do. Miss Gertrude Quin-

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MISS YVONNE TREVILLE.
As Gilda in "Rigoletto."

lan, who is such a favorite at the Studebaker, was once, and more than once, a member of the chorus. She joined the chorus at the old theater in Boston, but her rise was not par-

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ticularly rapid till she went to Philadelphia. Occasionally in Boston she had been given a line or two, but it was first in

MISS QUINLAN.

As Musetta in 'La Boheme."

Philadelphia that she was given even a moderate part. Her work was so remarkable that she was soon given good parts

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and her success has been continual since then and to-day she is the comedienne of the company and her work is enjoyed by all the patrons of the Studebaker Theater. Having had training in the chorus, she has learned to use her powers in the best possible way. Her voice is not a voice for grand opera but is thoroughly adapted for ballads and her early training taught her exactly how to use it. Naturally enough four years of hard work (and it may be more) have told on her and her voice at times seems a trifle tired, but a week's rest seems always to put it right again. She is certain to climb higher each year.

Speaking of remarkable people in the company, Frank Moulan naturally comes first to mind. Mr. Moulan is the comedian of Mr. Savage's forces. He is a New Yorker though he is not remarkable in that. His early training was in boy choirs. He was a member of the choir at Trinity Chapel, New York, and of the choir of the Park Reform Church in Jersey City. Both of these choirs were well known in the east; he sang alto in both of them. Later he was a member of the Young Apollo Club, of which Mr. W. F. Williams was the director. Later, much against the wishes of his family, Mr. Moulan joined the Calhoun Opera Company. He had begun to develop a good baritone voice and was engaged for two small parts. Later he was with "Wang," after Mr. Hopper had discarded it. Following that he played a half season with Camille D'Arville and was engaged to join Mr. Savage's company. Since then he has held his present position, which is that of principal comedian of the Castle Square Company.

Mr. Moulan has never had training for his voice except what he himself gave. He has cultivated a remarkably distinct enunciation. He bids fair to advance to the front ranks of the comic opera comedians; he has genius. He is never vulgar and his dialects are never the broad deformities of the variety stage, but are the delicate touches of accent which are heard in the speech of educated foreigners. These touches are never studied and often after a performance he does not recall them. They were spontaneous and came and vanished with the moment. He seems to be a combination of several of the leading comic opera stars, yet he is different from each. "His Ad-

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MR. FRANK MOULAN.

miral" in "Pinafore," and several of his other roles have been commended more than once in the pages of this magazine.

In a recent criticism of the work of Mr. Frank Moulan, a critic commented on the apparent spontaneity of Mr. Moulan's work and complimented him on his ability to make his

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work appear spontaneous night after night. Little did the critic know that his work really was spontaneous, and that that which went so well on one night was often not repeated on the next. Mr. Moulan's first experience in the theatrical line may serve as an illustration. At one of Mr. Thomas Keene's engagements at the Fourteenth Street Theater in New York, Mr. Moulan was a super. I believe the play was "Louis XI." During the play it becomes necessary for one of the company to come out on the stage and throw up a lot of stage money for the supers to catch. They had been told to laugh when they got it. On the first night all the supers caught money but Moulan and all but he laughed. A second later the man who had already thrown the stage money threw up a quarter which fell right in Moulan's hands. It struck him as such a joke that, boy as he was, he let out a loud guffaw, such as only a boy whose voice has just changed to a baritone can give. Instantly he was frightened by hearing a perfect yell of delight from the audience, which had caught on. It had struck him as such a joke that he alone got the real money that he had laughed regardless of consequences, but it made such a hit that, at Mr. Keene's request, he repeated the laugh every night but not each night until he had caught the real quarter. He is very practical.

Few who see Mr. Stewart realize that he is as strong as he looks. Mr. Stewart's first experience on the operatic stage was obtained in one of those small repertoire opera companies that are so common in some sections of the country. Mr. Stewart was in the chorus and in some way became involved in a quarrel with the tenor of the company. The tenor was a fiery Irishman, whose chief inheritance were his voice and his temper. Like all Irishmen, he decided to wait his opportunity, but before his opportunity came he happened one night to see some of the stage hands trying some feats of strength, the chief of which was in lifting up above one's head a heavy iron bar. Only one succeeded till Stewart came along and tried his hand. He did it and did it so much easier than any of the others that the quick-witted Irishman decided that he and Stewart ought to be friends and he immediately made the first advances. They soon became close friends and to

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MISS MAUD LAMBERT.

this day there are none better. Moral: Always wait your opportunity like an Irishman.

That the youngest person in the company, both in years and experience, should be one of the most valued, is rather extraordinary, yet such is the case of Miss Maude Lambert. Miss Lambert is still in her first years' stage experience. She

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is a western girl, coming from Minneapolis, where she sang for three years in choirs. Less than a year ago she went to New York to study. After a month's study, hearing of the opera company at the American Theater there, she decided that there was the place for a young singer to supplement her study. She proceeded to the theater and was examined. She was immediately offered a salary larger than the chorus salary to sing for a time in the chorus and then to sing parts the alternate nights. Her rise was rapid. In her third week with the company she was called upon to take Miss MacNickols' part in "Lurline." She had never sung in the opera, though she knew the music and had never sung with an orchestra. Yet the performance went without a break. A similar situation necessitated her assuming Miss Tannehill's part in "Iolanthe," which was also entrely new to her. In this part also her success was instantaneous.

Miss Lambert is tall and well formed and has a fine stage presence, her voice is a naturally full, rich alto, and has had almost no training. She shows remarkably good judgment in the use of it and particularly guards herself against those faults which are most common to opera singers who sing every night, especially the tremelo. She has one of the best alto voices that the Castle Square Company can boast. In her first year she has already sung such parts as Nancy in "Martha," Katisha in "Mikado," Azucena in "Il Trovatore." In each she has acquitted herself with credit. She never spoils any role and in some excels and she is always ready to go on at a moment's notice and sing any alto role in whatever opera the company may be giving. She certainly has a remarkable future before her if she continues to work and study, and still continues to fight against the usual besetting sins of the opera singer.

Despite the fact that the Castle Square Company plays only at regular $1.50 prices it has so happened that at least one of the company has been called upon at a moment's notice to sing to a much higher priced audience. It came about this way. Some three years or so ago, while the Boston company was giving "Rob Roy" at the Castle Square Theater, the Damrosch Opera Company was playing at the Boston Theater. Shortly before the curtain was to rise at the latter theater, it

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MR. JAS. W. SHEAHAN.
As Don Jose.

was discovered that Herr Rotimul, who was to sing the role of Lohengrin, was too ill to think of singing. Herr Alvarez was also unable to sing and Mr. Damrosch was at his wits' end to know how to get out of a very disagreeable situation. Happily he bethought himself of Barron Berthald, who was

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singing the leading tenor role at the Castle Square Theater. Mr. Damrosch jumped into a cab and was soon at that theater. It took but a moment to explain the situation and to make his plea and offer. Barron Berthald was dressed for "Rob Roy" and had not sung Lohengrin for more than four years. Mr. Damrosch would not take "no" for an answer and in about ten minutes three men were seated in a cab which was galloping to the Boston Theater. Mr. Damrosch, aided by a lamp held by the third man, was going over the score with Berthald, who was endeavoring to recollect as much as he could. On arriving at the theater it was found necessary for Berthald to don Rotimul's costume. Unluckily the two men were not of the same build and it was a rather badly dressed Lohengrin who appeared in front of the audience. By studying while waiting for his cues, Berthald was able to go through the whole performance without a single hitch and so great was the admiration of Mr. Damrosch that he immediately engaged Barron Berthald to create the role of Arthur Dimsdale in the "Scarlet Letter," which he sang with great success and he remained with the Damrosch company for two seasons.

Before this issue of MUSIC is off the press the New York and Chicago companies will have changed cities. The company now playing in New York is known as the Grand Opera Company and is supposed to have the best of the singers for grand opera. Recently, under the stage management of Mr. MacCollin, this company successfully produced "Lohengrin," "Tannhauser," "Mastersingers," "Carmen" and "Trovatore" in succeeding weeks. To each was given but one week's rehearsal. However, all but one or two of the principals and chorus were familiar with all these works except the "Mastersingers." The light opera company that has been playing in Chicago will go to New York and spend the rest of the season there playing the same pieces that they have been seen in here. Mr. Savage has recently formed another company in St. Louis and the success was instantaneous. Every performance at St. Louis has been given to crowded houses.

It is interesting to note the rapid growth and success of these "opera in English" companies. Early in the winter of 1895, the Louise Beaudet Company were singing at the Castle

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Square Theater in Boston. As near as can be ascertained, the salaries were behind hand and the company was on the verge of disbanding when Mr. William Wolff, a member of that company, proposed that he be given charge of the company with the privilege of producing what he would. He assured the company that if they would rely upon him that he would bring them through all right. His wishes prevailed and among others Mr. J. K. Murray, Mr. Tom Persse, Miss Clara Lane and Miss Edith Mason were signed on a ten weeks' contract. All were personally known to Mr. Wolff. They had all been recently released from other opera companies. I have understood that the first opera produced was "The Queen's Lace Handerchief," which has always been a favorite of Mr. Wolff. The success of the venture was evident from the first and though they played to popular prices (50 cents down stairs) they crowded the house. At the end of a week the opera was changed with redoubled success. At the end of five weeks all contracts of the company were renewed for a longer period and finally the prices of seats for evening performances were raised to the ordinary limit of $1.50.

After some time (a year or more) the company for some reason or other was divided and part of it, under the direction of Mr. Savage, went to Philadelphia. They opened at the Grand Opera House in that city with Mr. Wolff, Mr. Persse, Miss Mason and others in the cast. This company played almost uninterruptedly for more than a year. Finally Mr. Savage took the company for a short visit to New York, but the success there was so immediate that the visit was indefinitely prolonged and the Castle Square Opera Company has now been giving opera in English at the American Theater in New York almost two years and the prospects are that it will stay there for many years to come. In the meantime he has formed successful companies in both Chicago and St. Louis. There have been numerous opera companies playing in Chicago, notably at the Schiller and at the Great Northern theaters, but this is really the first successful one that has made Chicago its home. San Francisco has a permanent opera company which is conducted on the same general lines as these of Mr. Savage, and, also like these, its success was instantaneous.

There are numerous repertoire opera companies on the road.

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Probably the best one is that of Mr. J. J. Jaxon, who for a year or more was the general director of the Boston Castle Square Opera Company. The chief features of all of them are essentially the same as those that distinguished the old time dramatic stock companies of a generation or so ago.

Strange as it may seem, Mr. Savage has been remarkably successful in finding singers who are able to learn a new opera each week. At least one singer of the earlier company was equally at home in opera in either German, French, Italian or English. Since then Mr. Savage has had singers who still, in their prime, have sung in some of the most noted of the court theaters in Europe, and more than one of them has been a pupil of Marchesi, M. Manzin, Emelio Bellari, and others holding high positions in Europe and America. He has not had to pay excessive prices for his singers, though he has paid all good salaries, and the high standard that the whole company has held may account for his success.

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The Grau grand opera has come and gone. It is curious how narrow is the line dividing between musical interpretations which are correct and fairly above criticism, but awaken no enthusiasm, and those which perhaps even have a few flaws in them yet stir the hearer, carry him along with the story, fill him with the impression "of the illimitable," as Wagner says. Seidl used to have the knack of interpreting Wagner in this latter manner, and he did it with grace and distinction. Lately I had something of this same feeling in hearing the "Walkuere" during the Grau season. It was given twice, both times under the direction of Mr. Emil Paur. I liked his readings immensely and he got fairly good work out of the Chicago orchestra, although he had only one rehearsal. These players, I may interpose, are not incompetent; they are simply lazy, indifferent, at that time tired, and they are unable to furnish their own enthusiasm. The conductor has to furnish it for them. Under the iron rule of Theodore Thomas they often sound much better than they are. Under any other conductor they "sojer" and only play as well as the conductor makes them. For instance, I hear that they did this for Mr. Harrison Wild, in Saint-Saens' "Samson and Delilah." They pretend concerning Wild, just as they used to regard Tomlins, that the beat is so erratic that they cannot follow it. Pity! And pity more if true! A beat which four hundred amateur singers can follow ought to be intelligible to sixty professional musicians, with a little hard study. Is it not so? They need a cow-boy conductor, who uses a pistol for baton. He gives the beat all right, but if the player fails to come in the tale of the orchestra is reduced by one—his shot is unerring.

The first representation of the "Walkuere" contained the new German soprano, Mme. Ternina, as Brunhilde, Mme. Eames as Sieglinde, Mme. Schumann-Heink as Fricka, Dip-

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pel as Siegmund, Pringle as Hunding, and Muhlmann as Wotan. Here at the end, indeed, were the feet of clay. The last act went very bad for want of a Wotan. Ternina is a delightful singer. Her Brunhilde is graceful, pleasing and enjoyable, but it is not very impressive. Then there was also in this performance a remarkable group of Valkyries. Among them were Mme. Schumann-Heink again, Mme. De Vere-Sapio, and several glorious voices, and the whole was immense.

Paur's readings were admirable, and the opera, aside from the foregoing reservations, was great. Of course one rarely hears such a Sieglinde as Mme. Eames-Story—beautiful in appearance, a voice of most finished quality, and something even resembling life in the action.

The second representation was on the whole decidedly stronger. In place of Mme. Eames-Story as Sieglinde there was Miss Susan Strong, a change not for the better. And in place of Ternina there was Mme. Nordica as Brunhilde. Then there was a new Wotan, Mr. Bertram, a fine voice. Miss Strong is a handsome woman, well adapted to look and sing the role of Sieglinde, but she lacks distinction and commanding authority in her singing. Mme. Nordica was the best Brunhilde I have ever heard. It is a great assumption. Everything was as nearly perfect as we are likely to have it. Beauty of person, distinction of figure and manner, a voice of the most admirable poise and in its very prime, and powers of interpretation fully matured. Everything was as good as possible. Then Mme. Schumann-Heink made the same great effect she always does as Fricka, and for those who like to see one of their fellow men disciplined by a scolding wife this is one of the finest opportunities they are ever likely to have of seeing it done to perfection; for Wagner also knew what was needed to make it effective.

Sometimes they talk about "cheek" in connection with various forms of opera in English; but I do not happen to know of any more brilliant illustration of this psychological element than that furnished in the representation in question. I said we had a new Wotan, one Bertram, just arrived from Europe. Mr. Bertram has an admirable bass, a fine presence, and a good art. He reached Chicago some three days before this performance. He had never sung Wotan before. He

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had one rehearsal with piano, under Paur, and that was all; no rehearsal upon the stage, and he had not heard the other members of the cast. Fancy the strain of going on as Wotan when you have never sung it before, and have not had a single rehearsal upon the stage. Think of the questions which come up as you go through the role. All the time the singer is anxious about his part; for no matter how quick study a man may be or how thorough he nevertheless feels more or less nervous until a new role has been settled and established by several times' actual performance. I thought him rather stiff, but upon mentioning his case to Mr. Paur I immediately understood how it was.

Anyway, this was a reading of the opera to rejoice the Wagner lover. It was full of spirit, free in rhythm, well declaimed, very dramatic, impressive. The great instrumental parts were all done well, although as this was near the end of the season and the musicians tired out, there was no little apathy for the conductor to overcome.

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Paur is one of those hard-working operatic conductors. He has an admirable beat, if only it were a little less stiff. Being intensely anxious about the response of the apathetic musicians, he works very hard himself, and in this respect his gestures are, to some extent, a detraction from the grace of the evening. But his beats and signals mean something and accomplish something; and would, no doubt, accomplish much more if he had a band completely subject to his will to employ or discharge. When I see him conduct the "Walkuere" I can quite well understand the story Dudley Buck once told me about Julius Rietz, conductor at Dresden along about 1865. Buck studied composition with him and one day, going for his lesson, was met at the door by Rietz, who greeted him with an air of injured surprise, altogether unintelligible to Buck. "It is my hour, is it not?" asked the pupil. "Certainly," answered Rietz. "Tannhaueser, was it not?" asked Rietz. "Certainly," answered Buck. "Do you suppose I am going to give you a lesson today?" Buck answered. "Yes, why not?" Whereupon Rietz, who was a musician of the old school, and new to the Wagnerian system, replied that, in his desire to afford the singers the proper time to finish their notes and resolve their dissonanaces, he had to hold the or-

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chestra very carefully and let his man down at just the same second as it pleased the prima donna to let go her note. Under this stress, which occurs over and over again all through the opera, he was very anxious and straightened his back, pushed with his legs, and so worked himself up that the next day he was not only exhausted in nerve but actually sore all over his body from the muscular strain. This struck me at the time as a good story; but if Rietz worked any harder than Paur I can well understand it.

Paur, however, is a well-seasoned Wagnerian conductor. He had several years early experience, then nine years at Mannheim, four at Leipsic, where he followed Nikisch, and five years at Boston, where also he followed Nikisch, and then these last two years in New York. He says he is very glad to get back into opera again. Think of the routine a conductor gets with sixteen years as opera conductor in houses where they have a complete German repertory and high standards! No wonder he reads symphonies with a freedom unknown to conductors who have not had this contact with the impassioned human voice.

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But what a difference in the singing between Wagnerian opera sung like this and Wagnerian opera as "she" is usually sung in Germany. Rare, indeed, is it to hear in Germany a voice which has not the fatal tremolo, due to over-expression and imperfect training. One can quite understand what the famous conductor Weingartner said about the Grau-Wagner opera in London last summer.

* * *

An interesting event in Chicago was the appearance of the celebrated artist, Mme. Rivé-King, in one recital, at University hall, Dec. 8. Her program was the first of the three printed last month, containing a first number composed of the Schumann sonata in G minor, the fugue in G minor by Bach, arranged by Liszt, and the Rondo Capriccioso of Beethoven, op. 129. The second number consisted of three pieces from Chopin. Then came the Brahms sonata in F minor and the Strauss-Tausig "Man Lives but Once." And then a lot of light matter, ending with the Liszt twelfth rhapsody. It was a good program, except towards the last; and, on the whole, played in a remarkable manner.

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I was very much interested to hear Mrs. King again for several reasons. When she first came around, somewhere about 1875, she met but a cold reception from the critics as a classical player, although the public was greatly attracted by her spirit and magnificent technique. It will be observed that she preceded Joseffy in this country, and she is entitled to having established here a new standard of concert playing. Liszt she played splendidly; about her other playing there were differences of opinion. Everything was sound, characterized by good sense and honest work; very little was so distinctly noticeable for imagination and sympathy as to carry an audience off its feet. But everything that she played was interesting, and her brilliant work far beyond anything we had had up to that time. The advent of Mr. Joseffy, in 1879, set up a more delicate standard of virtuoso work; but it in no way operated to hinder the great success of Mme. King all over the country. By her well-made and thoroughly educational programs she became, in her way, as great an educator of the American public in piano playing as Thomas was in the line of orchestral work. Only her work did not last as long. During the past ten years or more Mme. King has been living in New York, playing now and then with orchestra, but giving very few recitals. Her reappearance in recitals after this lapse of time was, therefore, interesting and not unimportant.

The best number in the repertory on this occasion was the one last learned, the Brahms sonata, which was played beautifully. I suppose I may take a degree of pride in this; both because I was one of the most enthusiastic supporters of Julia Rivé when she first appeared and because it was due to a suggestion of mine that she took Brahms only last January. Previously she had contented herself with the popular verdict that Brahms was uninteresting and dry; but upon my bubbling over to her about the musical qualities of Brahms and his interest from a pianoforte technical standpoint she got the sonata in F minor and the Paganini variations and studied them. She was so delighted that she got other things and threatened to give an entire Brahms recital—a very good thing to do, if done well enough.

I think she made the Brahms sonata more interesting than Sauer did, much more interesting. In fact, it was thoroughly

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enjoyable. To go on with equal honesty, I liked least the Chopin and Liszt. The Liszt twelfth rhapsody is pure rubbish, and I would be glad never to hear it again. Fifty years ago it was well enough; but if one is looking for pleasing and really musical virtuoso things for ending a concert, it is too late for Liszt unless one takes some of his original works. The second rhapsody is almost good, from a musical standpoint, but it has been played too much. But how gloriously Mrs. King used to play it! In the Chopin works the piano did not serve her well. It had experienced a fall in being handled and the action was in bad order. Moreover, I do not agree with her ideas of tone-production in these pieces. She carries the wrist too high, I think, and uses Dr. Mason's "triceps" element too much, or rather in too inelastic a manner. (Nothing gives criticism such an air of authority as telling a great artist exactly where she made her mistake. Read the daily papers!) Her playing in the Bach fugue was immense. She took it at a frightfully rapid tempo and carried it through like an express train. And how it grew upon the listener! It was magnificent. Then the charming "lost groschen" rondo of Beethoven—a piece of music about which I have always imagined that a story probably hung.

I remember when Mrs. King first played this to me; it was somewhere about 1875 in the Decker music store on State street. King asked me to listen and tell who wrote the piece. So she began. When the first subject was done I said "Haydn." King said "wait a bit," and I heard the second subject. I thought possibly Mozart. But when the working out began I immediately said Beethoven, and was rewarded with praise for having guessed aright.

I fancy that this first part must have been written when Beethoven was still young. One day when he was old he found it among some papers. Taking it to the piano he played it, and said: "Is it possible that I ever wrote that?" Then he played it again, and the theme grew upon him and he began to improvise. And so at length this curious compound of the old Beethoven and the young.

There is not a word that I know of in support of this story; it is mine pure and simple. All we know about the piece is Beethoven's saying that it was like an old woman looking everywhere for a lost groschen; under the bed, in the cup-

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board, behind the dresser—all the house she searches over to find this miserable lost coin, and hence the endless fantasy upon the quaint and Haydn-like first subject. This rondo dates apparently from somewhere about 1826, coming after the ninth symphony and the last quartets.

In the last part of the program Mme. King introduced a heroic polonaise of her own which I do not very much like; also her transcription of the Strauss "Wiener Bon-Bons" waltz, which contains some very pretty work. The prelude by Rachmaninoff is one of those things which would never be missed; and the Kroeger "Gondoliers" is a bit of rather soft taffy.

Mme. King used upon this occasion a grand piano from the Wissner establishment, with which her husband is connected. The one heard here is about five years old, and had just experienced an accident. It was therefore perhaps below its own proper level. The voice of the tone is unusually good, broad, well-balanced as to sonority, and it lacks only a little more singing quality (prolonged vibration) to make it a very strong instrument for the concert stage. I have watched the progress of this and several other new grands with great interest, for I feel very much as Mr. Joseffy is reported to do, that it "is nothing less than a calamity that there is only one fully satisfactory concert piano in America." Within the last three years several of the less known makers have made great progress towards a satisfactory concert grand. There are no patents now in force to prevent any maker from turning out as good a concert grand as the best. The so-called "Steinway system" is now the system of the whole world; and it is only a question of that infinite care and refined sagacity to make a concert instrument which will sing freely and at the same time have that resolute firmness and sonority of tone needed to stand the assaults of a first-class modern virtuoso. I understand Mr. Wissner to be one of those patient workers whose perseverance is characteristically German. I think he means to fully succeed. The Everett grand is another of the new ones which has remarkable powers. I tried, the other day, several Kimball grands, and among them I found one which sang very satisfactorily. It is a question of vast pains, great expense and very discriminating supervision of processes from first to last; but most of all of scale and sounding

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board. An immense amount of money is being put into this quest. The general public reaps results in the steady improvement of the commercial pianos. They are better today than the best of thirty years ago.

* * *

Some time last summer the composer Grieg, upon being invited by Mr. Colonne to visit Paris during the exposition next year and produce some of his compositions, replied in a letter, afterwards given to the press, in which he declined to visit France on account of the verdict in the Dreyfus case, which had just been rendered. While it was perhaps not unnatural that Mr. Grieg, in company with most of the world, should have followed the curious proceedings of the Dreyfus trial with an interest due to the unfolding of an unexpected phase of our nineteenth century republican civilization, it was not "competent" (to use a legal term) for him to go behind the face of the returns and be rude to the most cultivated part of a nation. In the nature of the case Mr. Grieg cannot have had evidence in the Dreyfus case which the world at large has not had. And whatever our private wishes may have been regarding the verdict at Rennes, the farthest an outsider can go is to say that in his opinion it was not justified by the facts. Indeed, the authorities of France said as much officially a little later in the "pardon" granted. And, be the injustice to Dreyfus what it may, what has that to do with the exposition of next year and the display of music there? What would Americans have thought if foreign composers had declined to visit the Chicago exposition on account of the scandals of the Tweed regime in New York, twenty years ago? Or some other scandal much nearer our own times? For we always have one complete or brewing.

And here comes the publication of a similar letter from our own great American conductor, Mr. Theodore Thomas, who, having received an invitation to allow the use of his name as "patron" of the Colonne concerts next season, got the same confused with a plan which Mr. Eddy had been considering, of taking the Chicago orchestra to Paris next year, in order to show what Americans (made in Germany) can do in music. I regret to say that Mr. Thomas does not seem to be quite ingenuous in his letter, since he begins by charging the refusal upon circumstances which have "so changed of late"

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that he, "as an American who loves justice and liberty," is prevented from visiting Paris next summer.

The mix-up in this letter looks very much as if Mr. Thomas had broken over his excellent rule never to read the papers; for unless he had read them he would not have known anything about the Dreyfus case, nor Mr. Grieg's foolish letter alleging this as a reason for his own not going to Paris next year. As a very old admirer of Mr. Thomas, I regret that he should have followed Grieg's bad example; and I regret farther that he should have declined to visit Paris when he had been asked only in a very general way, if at all; and should have declined under false pretences—the real reason being the impossibility of finding a sufficient number of honorary patrons to furnish the very large fund needed for taking an orchestra to Paris in order to illustrate Mr. Thomas' conducting.

I have reason to believe that if Mr. Thomas should choose to visit Paris next summer, with perhaps a like sort of honorary appointment to that which the United States Commissioner General gave Mr. Eddy, he would find little difficulty in obtaining the use of the Colonne orchestra for several concerts illustrative of American art. And why would not this cover the whole ground? At least cover it as well proportionately as American art is being covered right here at home, in our own or in the Boston symphony concerts?

* * *

In a former issue of this magazine I mentioned that Mr. Baker of the Lyon and Healy company had employed an Aeolian orchestrelle for some of the orchestral classes of Miss Anna Faulkner, in which the Thomas programs are studied in advance. I am glad to know that as a consequence of this object lesson in the availability of the Aeolian, several instruments have already been sold to the wealthy clientele which through these classes endeavors to bring its orchestral understanding up to date. The instrument deserves its success. It is a thoroughly legitimate development, and it has artistic uses of great importance. I do not know whether it is proper to add that the use of an Aeolian for this purpose arose from a suggestion in the Bric-a-Brac.

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This roll business is just now in a very curious position.

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The music roll is not patent; anybody can make them. Pieces cut upon a roll for mechanical reproduction are not "sheet music" or copies of sheet music within the meaning of the law. Opera music, protected by copyright against unauthorized public performance, can be cut upon the rolls and played the world over without incurring responsibility for author's rights. Worse than this: Any company can buy a roll cut by another company and run it through its own automatic cutter and reproduce it or duplicate it (with or without change of size), and still not incur liability to the owners of the roll.

All this is wrong. It is not desirable that so much freedom should prevail. Curiously enough, it is the makers of the self-playing instruments who are most interested in a different state of things. To cut a new piece upon the self-playing roll, while not expensive, often involves considerable artistic labor in arranging it for the instrument before the actual cutting begins. All this labor is entirely unprotected in the present instance, any competitor being at liberty to avail himself of this, which ought to be proprietary labor, without let or hindrance.

The Aeolian people declare that it would please them much better if they could enter their rolls for copyright; and in order that this might legitimately be done they would willingly pay a suitable royalty to the composers, wherever a copyright protection existed, provided with such payment they could secure exclusive use of the piece for their own rolls. It is evident that here is a very large leak in copyright law, which, if it could be properly stopped, would result in great benefit to all parties—publishers, authors and the makers of the self-playing rolls. The existing state of things is due to the slow development of the self-players from the barrel music boxes, hand organs and orchestrions.

* * *

The W. W. Kimball company has one of the most advanced pieces of mechanism for arriving at the self-playing roll. They have at the factory an organ and a piano upon which, when an expert plays, his playing is completely recorded by electric apparatus in such a way that this record can be fed to the cutting machine of the rolls, and so within a few minutes after a piece or an improvisation has been performed upon the piano or organ the same effect can be automatically repro-

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duced upon the roll. Of course this preserves the bad qualities of the playing as well as the good. It is their idea, however, to secure in this way the allowances of difference between written notation and the actual playing of artists. In the early Aeolian rolls, pieces which as generally played by an orchestra were full of elasticity and life turned out heavy and dull. Experienced artists were put upon the case, and Mr. Adolf Rosenbecker, the violinist, was able to show that in actual playing of many passages the artist does not slavishly observe the full literal duration of the notes, but points his playing with effective moments of silence, and the like, etc. The Kimball automatic electric register preserves every modification of this kind.

* * *

And this reminds me of a new form of immortality which has just struck the gospel singer. The phonograph people are selling "records" of Mr. Ira D. Sankey's famous songs, such as "Where Is My Wandering Boy Tonight," "The Ninety and Nine," and the like. It is a pity that a man's faults can not be permitted to die with him. All the same, it would be a pleasure to discover a reliable "record" of David's musical recital of the psalms. What are we coming to when a quiet evening at home is liable to be invaded by "records" of a Moody exhortation, followed up by the appropriate song by Sankey? In this case well may conscience make cowards of us all. Is this an absent treatment?

* * *

Among the matters which still seem somewhat at sixes and sevens is the attitude of the American student towards his teacher; and particularly of the American student towards his American teacher, as opposed to the frequent servility of the same neophyte towards his foreign teacher. My distinguished friend, the acute observer of men and things, Mr. Emil Liebling, has mentioned this more than once—for as a representative teacher it has often happened to him that his students have gone to Europe and found there inferior teachers, whom nevertheless they have not forbore to celebrate as everything progressive, artistic and helpful, meanwhile remaining silent concerning all that had been done for them by their American teacher.

We have now been publishing sketches of American musi-

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cians in this magazine for about ten years, and except Miss Jennings' sketch of her teacher, Mr. Samuel P. Warren, I do not at this moment remember that I have had a single sketch offered concerning any American teacher. Take, for instance, Professor MacDowell—a highly attractive personality, a brilliant composer, some think a genius, and an active teacher. Why is it that out of the hundreds of bright and talented pupils who have enjoyed his teaching in Boston and in New York no one has a good word to say for him?

There is Mason. I know a number of bright young women who are indebted to his painstaking supervision and instruction for very finished accomplishments as pianists; yet no one of them has ever said as much for publication. Then there is that accomplished master, the modest and gifted Joseffy, one of the few great pianists of the present time. For several years he has been teaching large and no doubt talented classes in a conservatory in New York, yet never a word has been offered concerning his work, which surely must be as well entitled to mention as that of such comparatively mediocre masters as Moszkowsky. Why is this? Is it the fault of the conservatory and its grave-like silence?

I can understand why a pianist like Godowsky might not be celebrated by pupils until after many years; for he is extremely critical, difficult to please, and his own phenomenal technique plunges the student into a gulf of discouragement. The pupil who is ready to take what Godowsky has to give will be in position to celebrate with no uncertain voice; but the great majority are not ready, and they gain a lively idea of what kind of work a recording angel might do—and we cannot blame them for not enthusing concerning the discovery that their playing, as a rule, contains more wrong than right.

Take Dudley Buck, Albert R. Parsons, Rowe Shelley, Dr. Hanchett—all notable personalities, fine musicians, experienced teachers, and Buck in particular a most incisive and characteristic personality, who necessarily leaves a mark upon the student. Why all this silence?

Nor are the singing teachers much better off. For a shining instance, how often do we hear of Mrs. Emma Eames-Story mentioning what Miss Clara Munger of Boston did for her? Paris teachers, oh, yes; but Miss Munger, rarely or

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never. Yet, unless I am misinformed, Miss Munger took the voice in its raw state and made a singing organ of it, which Paris teachers but polished a little. Moreover, Miss Munger found the voice, discovered it in the raw state, and thought so much of it that (I believe) she invested quite a good deal of her own labor upon it above what the tuition engagement called for.

Or take that most talented artist and teacher, Mr. Carl Faelten. For ten years or more he has been directing large classes and has formed quite a number of most excellent and equably developed players. But they never remember to say so in print. Or if they do I have not heard of the fact.

Contrast this with the enthusiasm with which the American student celebrates his European teacher, early and late. Why is this? Did the European teacher take more pains with him? Did he know more? Was he a cleverer educator? As a rule not so good. What, then, is the reason? Merely this: The American youngster is a good advertiser when he sees business in it. To have gone abroad and to have studied with some famous person is good advertising, if properly exploited. Accordingly, the fact is duly exploited. On the other hand, to have reached like accomplishments here in America leaves it possible to imagine foreign training, which the careful business person does not spoil by unduly celebrating the fact that he has acquired it all in America.

I do not take up the case of the eclectic person who comes to the city for a fortnight or less and calls upon the leading half dozen teachers in rotation, taking a single half-hour lesson of each; learning very little or nothing, for the excellent reason that no one of the teachers concerned had opportunity to form a fair idea of the pupil's defects and weaknesses—this fact being determinable only from the study of new works. Nevertheless, arrived at home, the student is not at all chary of advertising herself (for this is a virtue peculiarly womanly) as pupil of all these eminent names, together with many others "studied with" in like manner in previous vacations. I have had this sort of people come to me with a Beethoven sonata the notes of which had been marked up by a full half-dozen of leading teachers, one after another.

These undiscriminating pupils remind me of the ambitious young duck whose walk had been unfavorably commented

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upon. Whereupon she devoted some days to taking lessons of all the leading fowls in the neighborhood; the principal rooster told her to brace up and have some style; the old gander wanted to see her swim; the guinea fowl disliked to see her large feet so plainly; the peacock thought it a pity that so fine a tail should spread so poorly; and last of all the gobler, who desires her to throw out her chest, carry herself higher from the ground, and look as if such things as thanksgiving days were matters of the past. At the end of the teaching the young duck was less happy, not a bit more graceful, and only at her best when in the water.

* * *

It has occurred to me that the operatic chorus of the future may be something quite different from that of the present. The ideal of an operatic chorus, of course, is that it should consist of very good-looking young men and women, with sweet and telling voices and a certain capacity of entering into the situation, according to the scenes in which they take part.

It is well known that in dramatic companies the supers at the present time in college towns are very often the young men from the college. An amusing incident happened not long ago in connection with the Modjeska engagement at Boston. A young man doing post-graduate work at Harvard, who is very fond of the stage, was asked by the manager of the house if he could get three other men to come in dress suits for the last act of Camille. Accordingly he hunted up three of his college mates and they appeared, four nice-looking fellows, and during that scene they played cards with a gravity and gentility appropriate to the occasion. After the performance one of the boys invited the rest to a principal hotel for a bit of something to eat. As they happened to be in funds they were doing it well. While they were at the table in comes Modjeska and Mr. Haworth, the leading man. Mr. Haworth sees these fine-looking gentlemen and remembers that he has seen them somewhere before, but for a moment cannot place them, so he bows. Directly a theatrical friend comes in who knows all the parties, and the boys were duly presented to Modjeska as her assistants in the play; in other words, supes.

It is well known that the American young woman, when

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she does a thing at all, does it with great originality and liberality, and if she should ever take it into her head to supe as a way to get a close view of the famous singers she would be quite sure to go much further, and get into the chorus herself, for which purpose she will not begrudge a few months' study of the different operas in the repertoire, and after a few years of this sort of thing she will have the whole repertoire by heart. Meantime the young gentleman is bound to follow wherever beauty leads the way. From these two premises large conclusions follow, so that in the immediate future it is not at all unlikely that the sons and daughters of our first families will eagerly compete with each other for the privilege of singing in the chorus of grand opera; and, since the dear creatures will have all the clothes they need and unlimited money for more, the stage ensemble will be something the like of which has never been seen. There will probably have to be a rule or two made that no lady in the chorus shall wear a gown costing more than a certain sum; for instance, say a matter of $100 or $150 below the cost of the prima donna's gowns, because a certain artistic precedence ought always to be observed; but it is evident that there are charming possibilities here open for the opera-goers of the future.

W. S. B. M.

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# Things Here And There

## PITTSBURG NOTES.

In order to illustrate the range of the organ concerts which Mr. Archer is now giving the following programs are given:

October 21—Organ Composition.

Sonata in D Minor, No. 1 (Op. 42, with pedal cadenzas by Frederic Archer), A. Guilmant.
Andantino in D Flat, E. H. Lemare.
Scherzo in D Minor, H. W. Parker.
Marche Militaire (new), A. L. Barnes.
Minuet in C, Henry Smart.
Andante and Concert Fugue in D, Frederick Archer.

Transcriptions by Frederic Archer.

Invitation pour la Danse, Weber.
Tema con Variazioni (Kreutzer Sonata), Beethoven.
Prelude in C Sharp Minor (new), S. Rachmaniof.
Military Polonaise, Chopin.
Hymne a Victor Hugo (Op. 69), Chopin.
Overture, "Tannhaueser," Wagner.

October 21—Organ Compositions.

Grand Solemn March in E Flat, Henry Smart.
Cantilene (new), A. Renaud.
Storm Fantasia, Lemmens.
Toccata in D, J. Callaerts.

Transcriptions by Frederic Archer.

Fantasia, "Maritana," Wallace.
"Le Dernier Sommeil de la Vierge," Massenet.
Gavotte Pastorale (new), O. Schmidt.
Military March in G, F. Schubert.
Overtures, "Les Diamants de la Couronne," Auber.

October 22—Sunday Afternoon.

Sonata in D Minor, A. Mailly.
Petite Fantasia, F. Callaerts.
Meditation, F. Shaw.
March in D, H. Smart.

Transcriptions by Frederick Archer.

"Malaguena" (Boabdil), Moszkowski.
Serenade, C. M. Widor.
Intermezzo, A. Ergmann.
Priere et Barcarolle (L'Etoile du Nord), Meyerbeer.

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Overture, "Il Turco in Italia," Rossini.

October 28—Organ Compositions.

Toccata in D, Grison.

Reverie in D Flat, Th. Salome.

Gavotte Modern, E. H. Lemare.

March in E Flat, Wely.

Transcriptions by Mr. Archer.

Fantasia, "Scotia," Frederic Archer.

Berceuse, "Quand tu Chantes," Gounod.

Minuet, Bocherini.

Allegro, Scherzoso-Gregh.

Overture, "Siege of Rochelle," M. W. Balfe.

To speak of these recitals in detail would take me too far. Suffice it to say that in the first program one of the most pleasing things was the cantilene by Renaud, which was full of delightful melody. It begins as an air for soprano, later on enlarges to a duet, and then to a quartet. Gradually all of the parts cease excepting the soprano, which is left to complete the air, with only a sort of benediction in closing by the other parts. Mr. Archer writes of this: "It captivates by its graceful and tender simplicity." The Toccata was a marvel of brilliancy, and the Storm Fantasia was heard with very great appreciation.

Most beautiful was Mr. Archer's transcription from "Maritana." It was exquisitely played, and the finale was amazing in its technical display. Massenet's "Last Sleep of the Virgin" was another exquisite bit.

In the second program I liked Mr. Archer's transcription of the march from Rienzi. Also his transcription of Gounod's "Angel," of which Mr. Archer writes: "This exquisite song is dominated by reposeful calm and devotional feeling, allied with melodic beauty, the effect of which is heightened by homogeneous treatment."

The third program was not as interesting as usual, excepting always the sonata by Mailly, which was very beautiful, and the allegro in it one of the most brilliant I ever heard. In the Saturday evening concert the program was unusually interesting and very largely attended.

This recital marked an epoch in the development of organ music here, as it was the 300th free organ recital given here by Mr. Archer. The occasion was made memorable by the presentation of a Souvenir Book, compiled by Mr. Archer, containing a resume of the growth of organ music here.

Mr. Archer writes: "In response to many inquiries from musicians in this country and Europe as to the methods I have used to popularize the organ amongst the masses, I have replied that I have steadfastly adhered to my plan of presenting works of varied type, including those in which melody is a prominent feature, as well as compositions of progressively higher character; as I regard conservatism and pedantry in art as features antagonistic to the growth

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of real musical taste and emotional sensibility." Mr. Archer continues: "The total attendance at these concerts has exceeded 264,000. It has, I think, been demonstrated that the organ is sufficient in itself as a solo instrument; no other instrument having been used at any of these concerts. Since the improvements which have been made both along mechanical and tonal lines in the organ, it may be aptly described as a representative epitome of the modern orchestra, and its importance as a factor in the work of musical education cannot be overestimated."

The Souvenir Book contains a full description of the concert organ in the Carnegie Music Hall and a list of all the works played by Mr. Archer at these 300 concerts, is a valuable list to students. Among the compositions appear 370 organ transcriptions by Mr. Archer and several of his original works.

The program of the first symphony concert was as follows:

Overture, "Sakuntala"..... .....Goldmark
Recit, "Mia Speranza adorata" and Rondo, "Ah! non sai qual pena sia"..... .....Mozart
Frau Schumann-Heink.
Symphony No. 3, in F Major "Im Walde".....Raff
"Traume," a study for "Tristan and Isolde".....Wagner
(First time at these concerts—violin obligato by Mr. L. von Kunitz.)
"Waldweben," from "Siegfried".....Wagner
Scena, "Gerechter Got," and Aria, "In Seiner Bluethe," from "Rienzi"..... ..... .....Wagner
Frau Schumann-Heink.

In the second concert Mr. David Bispham was the soloist, and the program this:

Overture, "Midsummer Night's Dream".....Mendelssohn
Scene from "The Flying Dutchman".....Wagner
Symphony No 2, in D major (Op. 36).....Beethoven
Theme and Variations, from D minor Quartette.....Schubert
Songs (a) "By Aron's Tide" (arranged by Leopold Dix)..Old Irish
(b) "Drink to Me Only with Thine Eyes" (arranged by Herbert Bedford).....Old English
Mr. Bispham.
Rhapsodie ..... .....Chabrier

I liked Mr. Bispham best in the songs. The Wagner number, for some reason, seemed to me to be off pitch,but in the song singing his work was of a very high order. His voice was full of rhythmic quality and true in its pitch and artistic expression. He was enthusiastically received by the audience, and after repeated recalls sang the "Erlking" in a masterly manner. The playing of the orchestra in the second concert was very much better than in the first, and I found Mr. Herbert very satisfactory as a director. There are places in the orchestra where things are not quite as we would like to have them, but for the most part the work was extremely creditable, and in some

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places entirely enjoyable. It can be well understood that a series of this kind affords a great artistic opportunity in a city like Pittsburg.

The program for the Saturday afternoon symphony concert of November 25th was as follows:

Symphony in D Major, No. 2.....Haydn
Concerto in D Major, Op. 35, for violin and orchestra..Tschaikowsky
M. Petschnikoff.
Symphonic Poem, "Phaeton".....Saint-Saens
For violin solo: (a) "Swan" ..... Saint-Saens
(b) "Celabrese" .....A. Bazzini
M. Petschnikoff.
Slavonic dances, Nos. 7 and 8 of Op. 46.....Dvorak

The symphony was well played, and the new departure of having the symphony open the program is a decided improvement.

There was much interest manifested in the first appearance here of the violinist, Mr. Petschnikoff. He played the difficult Tschaikowsky Concerto admirably, appearing at his best, perhaps, in the Cavatine, which shows to such advantage the beautiful legato of his playing. I heard several say they thought Petschnikoff lacked breadth of tone. I missed altogether what I get in Mr. Ysaye's playing. Mr. Petschnikoff has a very small though at times wonderfully sweet tone on his instrument. In the "Swan" Mr. Petschnikoff left nothing to wish for. It was beautiful, and the accompanist added his full share to the glory of this number.

Under the auspices of the Art Society, Mr. Joseffy played a recital on the evening of December 4th. The program was one to be proud of.

Sonata, Op. 5, in F Minor.....Brahms
Variations ..... Schubert
"Love's Message" .....Schubert-Liszt
Intermezzo from Op. 119.....Brahms
Ballade No. 4. Mazurka. Valse.....Chopin
Berceuse. Etude..... ..... Henselt
Fantasie—Polonaise ..... Chopin
Sonata, Op. 37, in G Major.....Tschaikowsky

In light passages Mr. Joseffy was all one could wish for, and his technique always wonderful; but one misses the appealing element in his playing, a certain soulful quality that is lacking.

I heard one pianist say: "I'd as soon hear a pianola!" but perhaps this is going to extremes.

On Wednesday evening, December 6th, a song recital was given by Clara Butt, who was assisted by Mdme. Wunderle, harpist of the Pittsburg Symphony Orchestra. Miss Butt did not sustain the reputation she established a few weeks ago when she appeared with the orchestra. The voice was there, but the artistic singing appeared only in her rendition of Chaminade's "Silver Ring," which she sang as an encore, and in Schubert's "Tod und das Madchen." Mdme. Wunderle is a very enjoyable player.

Mr. Archer's organ recital of Sunday afternoon, December 10th,

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was particularly fine. The program included transcriptions of Tschaikowsky's "March Militaire," and the beautiful Andante Cantabile from Haydn's 9th Symphony, and the Overture to Weber's Euryanthe.

Among the compositions written for the organ, a melody by Dubois and a concertante in C by Handel were most enjoyable.

Saturday's symphony concert (December 2d) was the very best all-round concert we have had this season. Here is the program:

Overture, "Der Freischutz" ..... Weber
Aria, from the opera "Don Carlos" ..... Verdi
Symphony No. 3, in E Flat ..... Schumann
Siegfried Idyll ..... Wagner
Songs: (a) Couplets of Vulcan from "Philemon and Baucis". Gounod
(b) "The Two Grenadiers" ..... Schumann
Both numbers with orchestra.
Rhapsody No. 2 ..... Liszt

The Overture was finely played and the Symphony especially well done. It is always a regret that the brasses in the orchestra are not as good as the strings and wood-wind. They oftentimes spoil good effects by their unseemly tones.

Mr. Plancon's aria from "Don Carlos" was not particularly good; he seemed to be getting ready to sing, and in "The Two Grenadiers" and in "The Couplets of Vulcan" he did sing. Not once did he forget himself and overdo, but all his work suggested greater powers held in reserve. For one of his encores M. Plancon sang the old favorite, "Palms," which he did most beautifully.

The orchestra's rendition of the Siegfried "Idyll" was the best thing I have yet heard them play.

As regards variety, the program was singularly well arranged, and the concert was very satisfactory throughout.

The usual Sunday afternoon concert by Mr. Frederic Archer was very enjoyable.

A "March Nuptiale" by Guilmant, a lovely melody called "Aspiration Religieuse" by Salome and a Faust "Fantasie," Handel's "Largo," the "Shadow Dance" from Denorah, and the overture to "Seminanide" made up the best number on the program. The "Fantasia" and "Shadow Dance" were the favorites with yesterday's audience. The "Shadow Dance" is particularly effective for organ as arranged by Mr. Archer.

Below is the program given by the Mozart Club on Tuesday evening, November 28th:

"The Swan and the Skylark" ..... By A. Goring Thomas
Chorus and orchestra.
"Lohengrin" ..... Richard Wagner
Introduction and Wedding Music—Third Act.
King's Prayer and Finale—First Act.

The artists engaged for the occasion were:

Miss Kathrin Hilke, Soprano; Miss Carrie Bridewell, Contralto; George Hamlin, Tenor; John C. Demsey, Bass; G. A. Kraber, Bass,

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Owing to the illness of Miss Hilke, Miss Margaret Gaylorde of New York was substituted.

Her voice is a singularly pure soprano and was very satisfactory in the Cantata.

Mr. Hamlin fairly carried off the honors of the evening, his singing of the air beginning "Summer! I depart" being most artistic.

The chorus showed a good deal of hesitancy in attacking the notes, but did some very creditable work during the course of the evening. Perhaps some of the hesitancy may be ascribed to the fact that they had been unable, on account of the expense, to practice their numbers but once with the orchestra. The least pleasing numbers were the Wagner selections, Mr. McCollum, the director of the club, having a monotonous, sing-song conception of the bridal music, and the soloists being quite unequal to the demands of the music.

One could seldom find singers capable of singing creditably a cantata such as the "Swan and Skylark" and heavy Wagnerian parts. It requires a very different voice from any of the soloists we were privileged to hear at least.

An interesting program played at the sixth afternoon Symphony Concert was as follows:

Symphony, "Jupiter," in C.....Mozart
Concerto, No. 2, in G Minor, Op. 22.....Saint-Saens
Miss Hallock.
Cosaque et petite Russienne, Toreador et Andalouse, from "Bal Costume".....Rubinstein
For Piano Soli: (a) "Prelude".....Rachmaninoff
(b) "Arietta".....Grieg
(c) "War Rhapsodie".....Sinding
Miss Hallock.
"Scenes Napolitaines".....Massenet

The Symphony went well, but the most popular number on the program was the Rubinstein "Toreador et Andalouse," which really went with a sparkle. Mr. Herbert encored this.

Miss Hallock, the pianist, made her first appearance here and proved herself to be a very interesting player, reaching very near the exalted pinnacle of "artist." Her playing is especially individualistic and her technique met the demands of the difficult Concerto in admirable fashion.

It seemed a pity to hear the Massenet "Scenes" and Rubinstein's "Bal Costume" come so near each other on the program. It would almost seem that the similarity of style between these two compositions would not warrant their being played on the same afternoon.

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## *MUSICAL CONDITIONS IN AUSTRALIA AND NEW ZEALAND.

BY EUGENE E. SIMPSON.

Out somewhere in the western part of the Pacific ocean and lying just south of the equator is the continental island or island-continent

*As in the case of a former paper prepared for this magazine, under

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called Australia; and this land, together with a pair or enormous islands about a thousand miles southeast, under the name of New Zealand, is inhabited by what is probably the happiest lot of people the sun ever shone on. There was and still is an aboriginal population in each of these parts, but in Australia it is rapidly dying away, so that a race is in progress between the native Australian and the American Indian to see which is to be first to disappear from the face of the earth. In New Zealand the aboriginal element is superior to either of these others in intellectual and physical endowment, and, while their numbers are not so great as formerly, they do not seem purpose to compile for musical readers a summary of the Australian census, further than is necessary to an understanding of the nature and pedigree of the people on whose musical affairs we wish to report, but it will be well to say that the main civilization of this quarter of the globe is a transplanted one, and is all the more remarkable in view of the fact that the first regular settlement by a foreign people was made at Botany Bay, no longer ago than 1788. This settlement consisted of 1,030 persons, mostly English convicts.

The new country proved so favorable for colonization that in fifty years a population of 80,000 had wandered out from foreign shores, and for the decade ending with 1880 the rate of immigration was 58,000 per year, which was double the increase of population in the United States for the same period. In 1881 the Australian born progeny of this new civilization had come to equal the number of immigrations, with the immigrant element represented by 800,000 from Great Britain, 36,000 from Germany, 5,500 from the United States of America, 300 from France and 31,000 from the Chinese Empire.

Primarily, then, the land is to be considered English, and to the influence of this nation belongs the greater part of the credit for the good that has been accomplished in music.

The musical activity in such places as Sydney and Melbourne is much too great to come within the scope of this paper, but in Sydney are to be mentioned such organizations of general importance as the Liedertafel, which has a male chorus of one hundred and twenty voices and an orchestra, having existed for fifteen years; the Alfred Hill Amateur Orchestral Society, organized about eight years ago, and the Philharmonic, organized twelve years, with a present mixed chorus of one hundred and eighty voices.

Each of these societies gives four concerts per year and issues subscriptions entitling the holder to two season tickets at about two guineas per season.

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the title of "Musical Conditions in Russia," the information for this has been brought together by interviews and programs kindly furnished by the Australian and New Zealand musical representatives in Leipzig. Due acknowledgment is made for the services rendered by the Misses Cook and Mr. Tombs of Christ's Church, New Zealand; Miss Beattie of Charter's Towers, Queensland; Miss Vivers of Glen Innes, New South Wales, and Mrs. Lizzie Usher, Leipzig correspondent for the Sydney "Musical Times."

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The field for musical teachers is said to be so rich that teachers are sometimes enabled to retire after a few busy years. The work has not been neglected in New Zealand, for we learn that in Christ's Church, a city of about 50,000, an organization in its thirty-eighth year called "Christ's Church Musical Union," has been playing symphony for ten years with an orchestra now numbering about thirty to suffer the inroads of civilization as the others do. It is not the pieces. It is supplemented by a chorus of fifty voices that gives oratorios at Christmas and Easter. Five concerts a year are given by subscriptions, with the number of subscribers estimated at two hundred and fifty.

The Christ's Church Ladies' Orchestra of twenty-two members gave its first concert October 21, 1898, when Haydn's "Queen Symphony" and a Rameau Gavotte in D were produced. A chamber music series of five concerts was given for a few seasons, but have been abandoned.

Returning to Australia. We have information on a little city of 20,000 in Queensland, not more than twenty degrees from the equator. It is Charter's Towers, with an orchestral society of about twenty members who occasionally try operatic overtures, but have not yet attempted symphony. Our source of information brings the report that sometimes a soloist may have a very fine audience for a performance here, but the next time he comes he may have to play to empty benches whether he be an artist or not, so that the public in this locality must be considered a trifle fickle—a condition sometimes encountered in other lands. In some small towns up in New South Wales we are told of young girls forming practice clubs with an obligation imposed of a certain number of hours (say ten or less) of daily practice in music.

Australia seems to be as much a country of free churches as America, and these churches, with their constant work of raising funds, perform the same beneficial routine of entertainments which characterizes the work at home, and all of these give more or less opportunity for the public appearance of amateur musicians.

It is time now to take up the aboriginal Australians. It is probable that the natives of Australia proper had nothing about their natures which could be called musical inclination as we now understand the term, but in New Zealand the Maoris have an active demonstration in chorus which is represented to be quite as sensational as a football game. It is something on the order of a war dance, but the "music" seems to rest chiefly with the gestures and grimaces, for one of our informers said he had witnessed one of their performances but could not now whistle up one of the themes. Nor was it quite certain that the themes would lend themselves to be notated by our regular system of notation. If they are ever preserved they may have to be got with a graphophone so that some one can live with the machine a few months as a martyr until an adequate system of notation can be invented. This brings us again to the regular Australian and Zealandic composers. Mr. Alfred Hill was born in New

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Zealand about twenty-eight years ago of English-Australian parents. For his musical education he is mainly responsible to Leipzig. He has written a cantata for chorus and orchestra requiring an hour and twenty minutes for production. The subject of the work, entitled "Hinamoa," is a beautiful romance of the Maoris, in which a maiden swam a river to rescue her lover. This work has been successfully given in Sydney, Wellington and Christ's Church. The composer is now engaged upon a symphony, and he is the only one there now doing such ambitious work. In Australia Alfred Truman, a gentleman of English-Australian birth, has given in Sydney an orchestral concert of his own compositions with a program comprising a symphony, a string quartet and probably an overture or two.

Here our paper must find its close. In the nature of things the material was not quickly obtainable, but it has been the desire to state the condition as accurately as possible, and if the paper can serve to acquaint our American public with the general condition, bring them into closer sympathy with this great band of kindred colonists and imbue us more thoroughly with the idea that productions of symphony and oratorios may be given in our smaller cities by the scheme of subscription, our action in bringing the paper into existence shall be completely vindicated.

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## SOME ORCHESTRAL CONDITIONS IN AMERICA.

It is unfortunate that, notwithstanding an almost feverish musical activity in every progressive quarter of the United States, there are so few orchestras attempting symphonic work outside of the largest cities. It is unfortunate, not only because people of the smaller cities may never become acquainted with the imposing symphonic form, but it also renders it impossible to produce the great violin and piano concertos and the great arias from opera and oratorio with orchestral accompaniment.

There are some communities where the musical interest is so great that orchestras are formed to do serious work, but they are generally hampered by a lack of some of the important instruments, such as the oboes, bassoons, French horns and 'cellos. The scarcity of these is quite as noticeable in the largest cities both here and in the old world. The writer knows that in Leipzig the Royal Conservatory sometimes offers free scholarships to pupils who are competent to sustain the oboe parts in the work of the Conservatory orchestra. In but one country do oboe and bassoon players seem to be plentiful, and that is in England, where it is said many miners who are musically inclined learn to play these instruments and thus become useful to themselves and the numerous orchestras required for festival performances throughout the kingdom.

In meeting the general state of affairs an enterprising American publisher has issued arrangements of some of the symphonies in which parts originally written for bassoon, oboe and horn are given to the 'cello, violin and trombone. While this manner of overcoming dif-

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ficulties is very praiseworthy in so far as the harmonic structure of the compositions is preserved entire, and it is better to play and become acquainted with this edition of the works than not to know them at all, it is nevertheless a mild sort of vandalism which should be discontinued if by any reasonable encouragement musicians could be persuaded to study the missing instruments.

It may prove extremely useful to the great orchestral cause if directors of the various musical schools throughout the country will call the attention of their pupils to this great need. Either of the instruments mentioned is very difficult, but if many of the students now devoting their exclusive energy to violin or piano would take up one of the other orchestral instruments as a second study, they could find many opportunities to help complete orchestral organizations otherwise impossible, and occasionally find some remuneration for their work, while their violin and piano playing would be unmarketable by reason of overcrowding in those particular branches of musical industry.

To the whole orchestral movement in America there is the great drawback that so few adventurers in this line are enabled to pay anything for the services of the performers. In Chicago about ten years ago a symphony club was organized and placed under the direction of the veteran S. E. Jacobson. For the first two or three seasons it was so well managed that its concerts not only paid all expenses, but allowed a small fee at the end of the season for the services of the conductor. Later many dissensions arose, conductors and managements were changed and deficits were the rule at the end of successive seasons. The band is now reorganized and merged into the Chicago Musical College Orchestra. Its experience has been so varied and valuable that a later paper may be devoted to more complete treatment of its history.

Returning to the smaller cities and the probabilities for the future, it would seem often possible for the public-spirited citizens in towns having theater or opera house orchestras to take these under their protectorate and form symphony clubs, after making some special effort to secure the full quota of players, by giving a number of programs each season on the subscription plan it would be possible to pay the players a small fee for their services so that the work might not seem to be completely a sacrifice to art.

With the possible exception of Australia and New Zealand, which are undergoing a remarkable musical development at present, it is probable that in no country is music making more rapid strides than in America; and if the orchestras can be brought into existence in respectable proportion to the great progress on other lines the next quarter of a century may mark a wonderful change for the better in giving to our art its proper solidity.

E. SIMPSON.

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## LETTER FROM A NEBRASKA TEACHER.

Mr. W. Irving Andrus, of Crete, Neb., writes of his work as follows: My work is progressing finely; I have been here two full years

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and the department is four times the size it was when I came. I gave a Bach lecture the evening before Thanksgiving. I enclose program. Miss Dales is my instructor in violin, a concert player who is beginning to be well known throughout Nebraska. Mrs. Doane is the wife of one of our professors, with a splendid alto voice, well-trained under the best New York teachers; Mrs. Reed the wife of our High School principal; the other names on the program are all pupils of mine.

If the Bach lecture can be of any use to a musical club working along that line I would be willing to be helpful by sending the lecture.

My college choral class is studying this term Von Wilm's "King Eric" and Lynes' "Curfew Bell."

You will be glad to know that a pipe organ is to adorn our Congregational Church in a month now. I have taken great care with the specifications, and an exceedingly well-appointed concert organ is the result.

I am working away at some of the Godowsky things you suggested and they are bringing up my technic a great deal, besides being a great pleasure to practice.

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# MINOR MENTION.

The famous pianist, De Pachmann, played two recitals in Chicago at Central Music Hall, December 14 and 16, with programs containing liberal representations from Chopin and a moderate amount of other composers. In the first recital the most important piece was the Chopin Sonata in B flat minor, the finale of which was not given with the lightness which formerly characterized De Pachmann's work in these compositions. In the second recital the program commenced with the Davidsbuendler Dances by Schumann, a very beautiful and highly poetic work which is too seldom played. This work, curiously enough, the pianist played from the notes, the leaves being turned by Mr. Leopold Godowsky, a division of labor concerning which important differences of opinion might justly be held, Schumann playing being particularly in Godowsky's line. Still another recital is advertised early in January, to consist of Chopin preludes and studies. This will be a very interesting program, indeed, which few players anywhere could make so attractive as De Pachmann.

* * *

On December 7th the Clayton F. Summy Company commenced a series of ballad concerts designed to introduce new works. The program consisted of songs by Mr. Neidlinger, Mrs. Gaynor and other composers. That part of the program which was sung by Mrs. Charles W. Clark fared well. Some of the other interpretations, however, were extremely mediocre. It is very difficult indeed to produce any effect with a miscellaneous effect of small pieces. The only possible chance of doing so is to have them done extremely well. This neecessity was not fully met on the present occasion.

* * *

Mr. Perley Dunn Aldrich is giving a variety of University Extension lectures on musical subjects. Clubs desiring to investigate will be able to secure the published syllabus of the lectures by addressing Mr. Aldrich.

* * *

The choir of the First Congregational Church at Danbury, Conn., has been giving "Elijah," under the direction of Mrs. F. S. Wardwell. The local papers speak extremely well of this performance, and it was a very nice thing to do.

* * *

Mr. Max Heinrich gave his second recital November 30th, in University hall, with selections from Schumann, Schubert and Brahms. He was not so fortunate upon this occasion as in the preceding. All his songs were in German (except a few in French) and his voice was by no means at its best. Under the circumstances it would perhaps have been better if Mr. Heinrich had provided himself with a

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competent accompanist and devoted his whole attention to the management of his voice.

* * *

The Castle Square Opera Company was not so fortunate in its performance of "Martha" as in many of its other works, the quartets lacking sufficiently good voices to do them well.

* * *

The following program has been received, but without any indication of its source: "Twilight," by Massenet; two Serenades by Tschaikowsky; "Arabian Song," by Godard; "Cradle Song" and "The Old Beggar," by Caesar Cui; "The Hun," by Caesar Cui, and two "Slumber Songs" by Brahms and Franz.

* * *

The Apollo Club of Kansas City has added a woman's chorus of forty voices and will hereafter produce choruses for mixed voices as well as for male voices only, music for male voices being restricted and a program of it somewhat monotonous.

* * *

The fifth concert of the Chicago Symphony Orchestra, December 15th and 16th, contained a Mozart Sonata in D major, not very well played, MacDowell's symphonic poem, "Lancelot and Elaine," and some very capable singing by the baritone, Van Eweyk. The concert was thinly attended, and the program as a whole rather uninteresting.

* * *

The concert of the Joseph Vilm Violin School, December 18th, was notable for bringing forward a number of young violinists and a string orchestra composed of pupils of the school. The latter organization played a number of selections.

* * *

At The Western, Oxford, Ohio, Miss Mary Josephine Wight has lately produced a suite for piano and violin by Edward Schuett, and on the same occasion she played two movements of the Saint-Saens' Concerto in G Minor. Miss Wright was a pupil of Carl Faelten in Boston, and afterwards of Leschetizky.

* * *

An interesting program of classical music was given by Mrs. W. L. Wilson and others at Superior, Neb., December 7th. The slow movement of the Second Symphony of Mendelssohn was played as a trio for piano, violin and 'cello, a combination capable of very good effect. Also a slow movement from one of Beethoven's trios was played, and a variety of other pleasing selections.

* * *

The lovers of the sweet, the pleasing and the naive should have turned out in good force on the occasion of the concert by the Chicago Piano College at Kimball hall, December 7th, when the program consisted entirely of compositions by Ethelbert Nevin.

* * *

At Stephens College, Columbia, Mo., December 18th, a concert was given under the auspices of Mr. T. Carl Whitmer, at which pupils

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played as important pieces as the first movement of the Waldstein Sonata by Beethoven, the Mozart Fantasie in C, a part of the Sonata, Op. 54, by Beethoven, and a variety of more modern music.

* * *

At the Wisconsin Conservatory of Music, in Milwaukee, Mr. Liebling gave his second piano lecture recital, December 9th, with a program containing a variety of selections by Weber and Mendelssohn, together with a few numbers from Thalberg. Mr. C. W. Dodge of the same conservatory also played the concert piece by Weber, with Mr. Liebling's accompaniment.

* * *

The Liebling Amateurs, of Chicago, gave a long and varied program December 9th at Kimball hall, with a variety of modern composers represented. The most important piece upon the program was the first movement of the Schumann Op. 26.

* * *

To give an idea of the range possible in a large school of music mention is made of a pupils' matinee given at the Chicago Musical College, December 9th, the program of which contained a Rubinstein Sonata for piano and violin, Op. 13, the Liszt Tarantelle, the Mendelssohn Concerto for violin, organ selections from very good composers, the great Aria from the "Queen of Sheba" and other vocal selections, and the Liszt Sixth Rhapsody.

* * *

Mr. Clarence Eddy played three programs in University hall, Chicago, December 4th and 5th, his selections being almost wholly from modern composers. The playing was highly appreciated by an audience which, while not as large as on some former occasions, was at least enthusiastic.

* * *

The pupils of Mr. Julius Klauser gave a concert at the Athenaeum in Milwaukee, December 4th, with a remarkably fine program, among the more important selections being the Bach Chromatic Fantasia and Fugue, several Liszt arrangements, the last two movements of the Chopin Concerto, the first movements of the Greig Concerto, and so on.

* * *

Very fine programs are now given in connection with the Fine Arts School of the University of Kansas, and the musical director of the school announces that they have lately acquired a large three-manual organ for University hall.

* * *

Interesting programs are published every week of the services at Union Church, Worcester, Mass., of which Mr. H. D. Sleeper is organist and choirmaster. The organ pieces are here specified with as much care as the sermon, the prayer and the anthem.

* * *

Mr. Henry P. Eames, of the University of Nebraska, is giving a number of lectures on musical subjects with illustrative recitals. Mr. Eames has the pleasing peculiarity of being able to play the piano

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brilliantly, talk intelligently and in a pleasing manner, and sing when necessary. All of these accomplishments come in at their proper time. His lecture on Indian music has lately been enlarged by several new songs which he has personally collected from the Indians themselves.

* * *

Speaking of the effect of fanciful explanations for illustrating music, mention is made of a recital by Mr. Baxter Perry, where the fanciful element had been very prominent as a medium of explaining the music. When the chord passage was reached in the Schumann "Traumeswirren," a lady was heard to remark, sotto voce, "Now he is up on his elbow in bed looking at the furniture." Perry had suggested that this portion might mean his picture of "dream-tangles."

* * *

Mr. Henry Eames lectured on "Shakespeare in Music," giving the following musical illustrations: Morris Dance, Shepherd's Dance and Torch Dance, by Edward German, from Music to Henry VIII.; Themes from Suite, Edward German, Romeo and Juliette; Sigh No More Ladies, R. J. S. Stevens, Much Ado About Nothing; Come Unto These Yellow Sands, Henry Purcell, The Tempest; Who is Sylvia, Schubert, Two Gentlemen of Verona; Take, O Take Those Lips, Mrs. H. H. A. Beach, Measure for Measure; O, Mistress Mine, Frederick Barry, Twelfth Night; When That I Was, Schumann, Twelfth Night; Ophelia's Song, Hamlet; Blow, Blow, Thou Winter Wind, J. Sarjeant, As You Like It; Hark, Hark, the Lark, Schubert-Liszt, Cymbeline; Nocturne, Mendelssohn, Midsummer Night's Dream; Wedding March and Play of the Elves, Mendelssohn-Liszt, Midsummer Night's Dream.

* * *

At a concert given in Evanston, Ill., December 4th, Mrs. George A. Coe played MacDowell's Sea Pieces with very pleasing effect.

* * *

Speaking of imposing performances in connection with Chicago schools, the cap sheaf was put on when Mr. William Armstrong gave his lecture on "The Artistic Temperament," under the auspices of the Chicago Musical College, November 27th, and Madame Nordica sang a half dozen songs illustrating the lecture. This was a most enjoyable occasion and highly appreciated by all concerned.

* * *

December 5th Mr. Carl Faelten played a piano recital containing the Bach Fantasia and Fugue in D minor, the Beethoven Sonata in C, Op. 2, and several pieces from Schumann, closing with the Toccato in C major, Op. 7. Truly a very interesting program.

* * *

The first concert of the Chicago Mendelssohn Club was given on November 30th in Central Music hall, with an interesting program and an audience which completely filled the house.

* * *

The Chicago Apollo Club gave Saint-Saens' "Samson and Delilah" on December 11th, with the assistance of the Chicago Orchestra and fairly capable solo artists—one at least being distinguished, the tenor.

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# Music Students Club Extension

Since previous notices a considerable number of organizations of Music Student Extension Clubs have been effected. The more this work is investigated and tried the more its positive advantages to teachers and students alike will be realized. The study of music as literature, and the art of recognizing the individuality and style of a composer in his music are so new in music study that it is not remarkable that the great majority of active teachers have not encountered this phase of art-study in their own preparation. But this way of coming at the development of music is "in the air," as we might say; the tendency has been present in the work of all good educators for nearly half a century. It found expression first in the habit of lumping together all the operas of one composer, and the oratorios of a single writer. Hence long before there was any recognition of the piano music of any great writer as a phase of art to be taken somewhat in wholesale, the operas of Rossini, Donizetti, Bellini, Weber, Meyerbeer, Gluck, Mozart and Verdi had been lumped together as representing in each case certain individualities of temperament, style and general musical qualities. In like manner the symphonies of Haydn, Mozart and Beethoven naturally grouped themselves together, as also those of Mendelssohn, Schumann and Schubert later. So also the oratorios of Handel and Mendelssohn, the only groups of oratorios which have made headway in America—Haydn's "Creation" being practically his sole work in this school.

The manner of coming into the art of music through actual contact with the music itself, rather than by the aid of any kind of outside information about music, was the inner idea of my "How to Understand Music," which was published in 1880, about twenty years ago. This work (the first volume) was the outgrowth of about ten years' class work of my own along similar lines. The value of the idea was at once recognized, but habit was too strong for the majority of students and teachers and they still contented themselves with reading about music in my book instead of actually studying the music itself, a method and order for which it was the express problem of the book to furnish. It was more than ten years, I believe, before any classes began to be carried through this book in the manner and spirit of the successive lessons. Such classes are now quite numerous, and might be still more so to advantage. For, in spite of all that has been done since, no student can go through the study of master works in the manner there outlined and for the purposes there defined, without

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having their musical ideas stimulated and a sort of new heaven opened for them in musical art.

The program books of the Music Club Extension are made along similar lines, but with greater regard to practicability for ordinary music students. Easy selections are used wherever any good ones are available; yet enough serious pieces are given to bring out a fair idea of the personality of each author. To my mind the most pleasing of all the books thus far published is the one upon Schubert and Rubinstein, by Mr. John S. Van Cleve, whose graceful style of writing happens to suit the selections admirably, combining poetry and business sense in rather a fortunate degree. Those of Mr. Liebling have the incisive suggestiveness peculiar to his keen and active mind and his enormous knowledge of the subject. On the whole it is the general verdict of discriminating teachers that the program books of this series are by far the most practicable and instructive of any that have been offered musical clubs, and I do not doubt that the more the work is tried the more fruitful it will be found to be.

I still think that the true solution of this work is the formation of these clubs in every teacher's class. If an organization can be effected of eight or ten ambitious students, whether advanced or not, and a meeting be held once a month for giving the programs accompanied by the explanatory matter, the members of the class will be kept up to their work in a manner utterly impossible without the aid of such an organization and a quasi responsibility to some outside influence, a membership certificate, etc. Music is first of all an art to be interested in, to love, to enthuse over, to fill up and inspire the waste places of life. It is a universal art, appealing to all sorts and conditions of mankind. Particularly in our own country, where the universality of education and information, the wideawake imagination of the young and the appetite for knowing, taken in connection with the absence of art galleries except in a few large cities and the by far too general circulation of books of inferior merit to the exclusion of higher fiction, poetry and essays—all these conditions together leave the young music student, and her too often imperfectly prepared teacher, under a disadvantage often chilling and fatal to art enthusiasm. The club work is a sort of huddling together for mutual warmth on the part of musical fledgelings.

The first year of this work follows the line of the best pianoforte writers. The second will take an entirely different and previously neglected line. The third will open up still other possibilities. All the courses are laid out first of all with reference to making practicable and interesting programs, in order to keep up the interest and represent each author at his best.

As an example of the class of musical educators to which this work appeals, it may be mentioned that within the past month some five clubs have been organized in connection with as many of the largest and most flourishing musical conservatories in Iowa and Nebraska.

W. S. B. MATHEWS.

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## QUESTIONS AND ANSWERS.

### BY MRS. EMMA A. THOMAS.

Question: Will you kindly give me a few quotations on "Music." I live in so small a town our public library has no reference books on Music.

Answer: I send you a few quotations. If you wish more I will gladly give them. If you could send and buy a "Musical Calendar" you would find many good quotations.

"Music is the universal language of mankind."—Longfellow.

"The influence of song goes deep."—Carlyle.

"Music is one of God's best gifts to His children."—Luther.

"Music ranks as the highest of the fine arts—as the one which, more than any other, ministers to human welfare."—Herbert Spencer.

"Music, the greatest good that mortals know,
And all of heaven we have below."—Addison.

"Music is for me so solemn a matter that I do not feel myself justified in trying to adapt it to any subject that does not touch my heart and soul."—Mendelssohn.

"Music unites with the art of drawing and the study of literature to develop the love of whatever is orderly, harmonious, beautiful and sublime."—John Curwin.

"Music alone has the inherent power of interpretating transcendent affections with absolute truth. In power of expression it leaves the sister arts far behind it."—Franz.

"Nothing can be more sublime than to draw nearer to the Godhead than other men, and to diffuse here on earth these God-like rays among mortals."—Beethoven.

* * *

Question: Can you tell me where I can procure small pictures of the composers? My High School are becoming greatly interested in musical history and I feel I would like them to see the pictures of the great composers. I could mount small pictures and put them to more use than a large one.

Answer: You can procure pictures of the composers at almost any art store. The Perry Picture Company, Malden, Mass., have very good pictures of fifteen of the great composers. A great number of my schools have the picture and the pupils enjoy the song much more

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if they have the picture and can have a short sketch of the composer's life.

* * *

Question: I am having quite a time with my youngest pupils. We have had kindergartens about a year in some schools and I feel that the music is not well taught. What do you think of music in the kindergartens and the youngest children in the schools where we have no kindergartens? Also, please give me the colors for the scale.

Answer: Kindergarten work is getting a good start throughout the country and is being introduced in many places. For a long time the general idea prevailed that it was only a waste of time, and the pupils might be better employed in learning their regular studies, instead of spending their time with blocks and colored paper, not realizing that it was the best beginning for them, and that it is the object lesson with the blocks which will do more for them than trying at first to learn their letters. It can never be too often repeated that only that impresses the child which is in some way connected with his doing.

Give the child an explanation and he will puzzle over it for a long time and then not fully understand it, where if you will give him an object lesson he will soon master it and never forget it. A child cannot think out a thing he cannot see. The thought of the child begins in the indefinite and obscure. The words he hears convey to him at first very vague and general impressions, and crystallize into clearness and precision only by repeated association with the acts, objects, qualities, relations and emotions to which they refer.

Kindergarten songs should express the same thought in the melody, the words and in the movement. The song must be appropriate to the time of the year and to the ages of the children.

I would like to quote a paragraph from a paper by Miss Susan E. Blow of St. Louis, in which she speaks of getting the children to talk about themselves and their doings. In the same way we wish to get them to discuss their songs, and nothing will help the child to feel and to express the song as this will, and nothing will keep it new so long. Miss Blow says: "The daily talk with the children is one of the most important and yet one of the most neglected features of the kindergarten. It is neglected because it cannot be done by rule; it is important because through it the varied activity of the kindergarten is concentrated in the unity of the idea. What should be talked about depends upon what the children have been doing, and the whole idea of the conversation is lost when it is perverted into an object lesson."

What children have expressed in play and their block building and their stick-laying is their weaving and cutting and modeling, that also should they learn to express in words. What they see around them in the room; what they have noticed on their way to school; the pebble they have picked up; the insects they have caught; the flower they have brought with loving smiles to their motherly friend; in one word, in all the crude activity which shows the tumult-

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uous forces within, the true kindergartener finds suggestions for her talks with the little ones she is trying to lead into the light.

The color work of the kindergarten is carried out in their music work by means of the colored balls. The first association of tone and color is by means of these colored balls. The teacher may crochet over small rubber balls with different colored yarns or make a colored ball from paper and hang them in a row, one a little higher than the preceding one, in the following order:

Red for Do—
Orange for Re—
Yellow for Mi—
Green for Fa—
Light Blue for Sol—
Dark Blue for La—
Heliotrope for Si—
Red for Do—

It is very interesting to the children to discover that their playthings have a new meaning.

The red, yellow and blue balls can be personified as a robin, canary and blue bird. Little musical games can be made up so as to present the tones in many different ways, thus constantly deepening their impression. Some teachers draw a tree upon the blackboard and place little colored birds upon the branches. These little birds sing as the teacher points to them and the children must sing the tones which each little bird presents.

The mental effect of the tones is then studied more thoroughly, and the children, whose perceptive faculties are now more alive, constantly discovering fresh characteristics in them. Of course various means have been employed to give the tones a personal reality. Of these the children take the most interest in what is called the "Musical Family."

We have already discovered that some of the tones seem masculine, while others, with their comparative gentleness, seem feminine. We now decide that they shall be grouped into a family. The children have generally worked out the idea as follows:

Do is the father. He is a strong, self-reliant man, with a firm, full voice. Mi is the mother, because she is gentle and full of sympathy. Sol, the eldest son, is a young man of joyous disposition with a clear, ringing voice. Fa is the younger brother, but not like Sol, for he is of a serious disposition. We like him very much because he shows such an attachment to his Mother Mi. La, the oldest daughter, is often found in a sad, complaining mood, and shows more tendency to tears than to smiles. The younger sister is of a hopeful disposition, has a confiding nature, and it is beautiful to see with what tender affection she turns to her mother Mi and with what confiding assurance she goes to her father Do. There is one member of the family not yet introduced, and that is the baby Si. The chief thing that strikes us about this little fellow is his shrill voice and the habit he has of continually crying after his father Do.

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The characteristics of the tones may be seen in the hand signs. These are used in the school with excellent results. Not alone in the kindergarten, and the pupils find them very interesting. They help the teacher very much in many ways.

In the schools where we have no kindergarten rooms with the youngest pupils (Baby B's), before they are in B First Class proper we spend the first eight or ten weeks in preliminary work. After a systematic effort has been made to unite the voices by means of rote songs we give the scale by rote as a melody. We then give the children the scale in colors as in the kindergarten class.

* * *

Question: Would you have the teachers keep up the old songs the pupils have learned or would you drop them and give all new songs?

Answer: A mistake which teachers often make is of giving too many new songs. The children love the old songs. They enjoy singing them from year to year and the teacher can always keep them interested in them. If songs are well taught and are sung with expression and in proper time they will not grow dull. If the pupils commence to lose interest and sing them in a listless manner then drop the song. I find if my teachers are thoroughly familiar with a song they teach it better.

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# Answers to Correspondents

For the past few years I have made extensive use of your graded series in my class work. I find them very excellent and have succeeded in their use.

"I have recently thought it would be desirable to supplement the same by combining some other studies. Will you kindly give me advice in this matter, and if my thought meets with your approval, please suggest what, in your judgment, would be helpful.

"I have a large class and several advanced pupils and, within certain limitations, like a variety in the matter of assigning work.

"J. E. W."

You have seen my name associated with three different graded courses. With one of these I had absolutely nothing to do as a course, and the continued advertisement of my name in this connection, as well as also the names of Dr. Mason, Mr. Liebling, and others, is essentially a fraud, since no one of us knew anything of the course as such, but edited a few pages of music sent us. I edited four or five pages in all of very easy pieces by Gurlitt and Mendelssohn.

I have really made two sets of graded studies: "The Standard Grades" (Presser), ten grades, very pleasing and popular; "Graded Materials" (John Church Company), eight grades, not quite so pleasing, but in my opinion more thorough and satisfactory. Whichever one you are using you might profitably supplement from the other.

You will also find my "Studies in Phrasing," Book I, beginning at the middle of the third grade, very useful for melody playing and for improving the pupil's taste. It contains music by Heller, Bach, Haydn, Mozart, Schumann, Mendelssohn, etc., and is very attractive. It forms the taste wonderfully. It ends at the middle of the fourth grade. Then go on with Book II, from Mendelssohn, Schumann, Chopin, etc.—a lovely lot of pieces which every pupil ought to learn.

For brilliant parlor playing look up the pieces in the various Graded Selections, published under my name by Mr. Presser, and the four grades under Mr. Emil Liebling's name and mine, by the John Church Company. The fourth grade of the latter is almost entirely Mr. Liebling's, and contains a popular list of pieces which many teachers find very productive. Personally I do more of my work with the standard writers and do not succeed so well with these lighter and less individual composers. Many teachers, however, differ from me. It makes a difference whether one plays well. A teacher who is a good player can make almost anything go; the teacher who does not play well must

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use more musical and strongly colored music. I belong to this latter category.

If you wish to go outside these bounds better have the dealers send you some pleasing selections "on approval" or "on sale." Several of them will do this.

* * *

"In teaching Dr. Mason's two-finger work, on page 19, second slow form, Rhythm I, do you allow the wrist to rise on the elastic note, or is it done by the finger elastic alone?

"In playing a waved chord in the treble with a running bass, do you bring the first or the last note of the chord down with the bass note belonging upon the same time-place?" M. S. E."

The second slow form is now played in two ways: With arm touches down and up, as illustrated in figure 2; and with hand touch and finger elastic, as illustrated in several diagrams. In the arm touches the wrist oscillates extremely, from about three inches below normal playing position to about three inches above. The object here is to secure a real loosening of wrist, something which is very important. In the hand touch and finger elastic the forearm remains at the usual five-finger position—slightly above the level of the keyboard, but not with the wrist raised. At the end of the elastic touch the hand can be permitted to spring back into almost the position of the "Bowman stab touch," figure 6, b. I recommend this, for the purpose of securing the freedom of the hand at the wrist joint, which, if the hand remains level, as shown in several of the figures illustrating the elastic touch, is not secured.

Any kind of arpeggiated chord is spread in anticipation, the last note of the chord (the top) falling upon the beat or time-place written. Accordingly in the case described you bring in your bass note with the last note of the spread chord—the spreading taking place ahead of the proper time of the chord. This, I believe, is universal with artists. The melody note of a chord falls upon the time-place of the chord.

* * *

"Last winter I had a pupil about nineteen years old (a young lady) who had never taken lessons before, but who had played some of the popular pieces by ear. During nine months I gave her: 'Mandolin Serenade,' Bohn; 'Witches' Dance,' Concone; 'Sailor Boy's Dream,' La Hache; 'Valse,' Durand; Beethoven's 'Farewell to the Piano'; 'Gypsy Rondo,' Haydn; 'Hunter's Horn,' Kornalski; 'The Chase,' Rheinberger, etc.

"Took her through your 'Introduction' to 'Studies in Phrasing;' gave her some selections from Heller. She had the second book and a half of the third of your 'Standard Grade Studies,' and some Mason technic, of course. She practiced two hours a day; occasionally a little more. The studies seemed more difficult to her than the pieces. She played these very well, except she did not get the 'Gypsy Rondo' quite fast enough. I want to ask if you think she has unusual talent? I could not take an average child—say ten years old—over this ground

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in less than two years, and my experience has been that those beginning after they are grown progress more slowly than children. In fact, I have had rather trying times with some such cases. The young lady mentioned had very poor taste, caring for nothing but Sousa's marches, coon songs, rag time music, etc. She and her whole family are prejudiced against anything classical, so I had to be very careful in my selections.

"Will you please give me some advice as to what I should give her this fall? I feel that stronger music would develop her more rapidly, but do not know whether it is wise to give her much of it or not. If a piece has any dissonances in it she immediately makes up her mind not to like it. Would you advise me to continue giving her light, semi-popular music, such as will develop technic; give her freedom and make a showy player, and let her taste develop gradually of its own accord, or would you spend most of your energy on music requiring more thought?

"Toward the last of the term I gave her three of the lighter selections from the Bach Album. She complained a good deal, but succeeded in memorizing them. I would like to give her a good deal of Bach, a little Mozart and Haydn, some good pieces in more modern style and an occasional brilliant parlor piece. She would not like this course at first, declaring there was nothing in the pieces, but whether it would cause her to lose interest in music, or after a little practice become more interested in a better grade of music, is the question in my mind? By the way, I would like to mention one difficulty I have in using a good many modern compositions. I find nearly all pupils of the first few grades like something sweet, with commonplace harmonies, and if a piece is at all unusual or has many dissonances they dislike it. And by the time they have studied long enough to appreciate the harmony to some extent the pieces seem too easy to them technically—do not make enough show—and so they will not practice them. What is to be done? I often see good, easy pieces which I would like to use, but they do not seem practicable on this account.

"A. H."

Your questions, which have lain a long time unanswered in consequence of their having been overlooked, open up one of the most difficult problems of the piano teacher, that, namely, of keeping pupils interested and at the same time of improving their taste. My own judgment is that on the whole the easiest way to induce pupils to pay some attention to classical music when they live in communities where this kind of music has no standing, is to follow a course like our Music Students' Clubs. The trouble is that it is difficult to get pupils to hear classical music often enough and to study it carefully enough to learn to appreciate it as music. The difference in style between the writing of the present time and that of a hundred years ago is so great, and the disregard of refinement in touch and tone production in piano teaching is so universal, that the great majority of pupils are unable to bring out the music in these old compositions.

In order to succeed in interesting pupils in classical music two

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things are necessary: first, to secure careful study, and to carry the study to the point where the pupil is able to bring out the musical effect of it. This will make it necessary for a classical piece to be retained as a lesson three or four times over. Each time the teacher hears it, the execution and expression to be perfected by careful drilling. In this way the classical piece itself makes headway, while the pupil towards the last begins to discover that there is something in it.

The other conditions of promoting classical music is to make an occasion for using it legitimately. If you are studying about Beethoven, or Haydn, or Mozart, it is very reasonable that pieces from these authors are the ones which will throw light on your subject; and when it is a question of what kind of music these people wrote, a program made up from their compositions can be heard with interest, because the question in the hearer's mind at that time is not whether each one of these is more pleasing than a modern work, but to find out exactly what kind of music these writers wrote, and this is exactly where the Music Students' Club will help you out. The club programs give you a selection of compositions best adapted for successful use, and the other material in regard to the composer enables you to hold a musical evening in an intelligent and practical way.

In communities such as the one where you are teaching it is very difficult to secure so much study of Bach as is desirable, but if you will select a few pleasing pieces and stick to them until they are well learned, the pupils will reconcile themselves after a while.

The most productive lot of material for improving the musical taste that I have ever been concerned in putting together is the first book of my "Studies in Phrasing." The "Introduction to Phrasing" I care less about, the pieces are not so musical; but the first book, consisting of pieces by Heller, Schumann, Haydn, Mendelssohn, etc., has a wonderfully productive influence upon the musical taste of the pupil and upon the melody playing; and if you start a third grade pupil in this book at the same time she is pursuing her "Graded Studies" you will find by the time she is half through the fourth grade that you can use better music than was formerly the case.

While it is very difficult to subdivide the practice too much while the pupil has only a limited amount of time per day, the best results will be obtained by keeping always about three kinds of material in practice: the exercises or studies, the technics, and a poetic piece or a brilliant parlor piece, sometimes one, sometimes the other. Most girls have a taste for sentiment, and you will find that a fine melody, such as many of the Chopin Nocturnes, will be practiced with interest and the pupil will come back to it with enjoyment later on. The best suggestion I can make in regard to the choice of pleasing pieces is to recommend to you the "Graded Recreations," published by Mr. Liebling and myself (The John Church Company), and some other books of graded pieces published with my name as editor by Mr. Presser. I do not find myself in a position at this moment to make you a list of fifth grade pieces, but would suggest that you ask the John Church Company or Mr. Presser to send you a list of such pieces on selection.

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## THE STUDY OF BACH.

I have a question to ask which I should like to have answered in Music if possible. It relates to the proportion of time which a pupil ought to give to the study of Bach, how soon she should begin, etc. I have a friend who is attending a school of music well known in this part of the country and whose teacher is a graduate of the Munich Conservatory.

During my friend's first year at this school she worked through Cramer's Studies. The next year she took a similar course in Clementi, but nothing whatever of Bach. Perhaps she has at last arrived at that, but it seems to me she ought to have studied Bach long ago as, when she went away to school, she was a ready reader and a fluent player. What I want to ask is this: Would she not be as well equipped, technically and much better musically, had her studies in Cramer and Clementi been cut down by half and Bach introduced much earlier? I should like very much to know just what place Bach ought to take in a student's course as compared with other work, and will be greatly obliged if you choose to answer this in Music.

MRS. A. A. S.

I should begin the study of Bach as early as the last part of the third grade. If you will look over the volumes of Graded Materials, published by the John Church Company, you will find several Bach pieces introduced, particularly the inventions. One of the first Bach pieces I use is the Gavotte in G major from one of the English suites. It is in the Bach Album, and can be played in the early part of the fourth grade.

Your suggestion in regard to the course pursued by your friend is entirely right. The Cramer studies are not very productive and only a few of them need be used. The same is true of those of Clementi. The technic on the classical side can better be developed by the use of Bach, because Bach is so much more musical. Then the refined melody playing in the early grades you can get from Mozart and later from Mendelssohn and Chopin; your technic proper from Bach and Chopin. The quality of musical abandon in playing you will get most easily from Schumann.

The general use of the study of Bach in playing is to make the playing more intelligent. Bach is so clever in his thematic work that a pupil who is accustomed to memorize the inventions and fugues of Bach learns how to follow out a musical thought in a manner which a player educated in a more popular music entirely fails of accomplishing. I do not consider a large amount of Bach advisable, probably two or three compositions each quarter of lessons will be sufficient, provided they are well enough learned.

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THE PRINCIPLES OF THE ART OF VIOLIN-PLAYING. By George Lehmann. G. Schirmer, New York, 1899.

A little hand-book of seventy-four pages octavo, containing a few of the principles underlying the technical study of the violin. As it is the work of a practical teacher it naturally contains a great deal of practical suggestion. It is not a method, but is intended to be used in connection with the usual books of study, the intention of the author being to explain the principles which underlie the successful practice of the standard studies. A practical violinist and careful student makes the following criticisms upon the work:

"There is much of sound worth and generally healthy conclusion, but I still think he has failed to strike the heart of the matter of technical muscular development. In common with some false ideas Max Bendix disclosed in an interview contained in a former issue of MUSIC, Mr. Lehmann goes wrong on the subject of lifting fingers high. Bendix said "Don't do it," and Lehmann says "Don't do it;" but it is a mistake. The real point is to develop all of the proper muscles used in playing, then allow them to regulate themselves—play by the "grace of God," as is sometimes said, all of which goes very well after the proper preparation.

The usually helpful character of the book is excepted in his discussion of fingered octaves, page 43. This is like saying that it is dangerous to practice contortions because a man is liable to disorganize his physique so that he will fall apart when attempting an ordinary walk; or that Godowsky should not put his fingers on such outlandish spots if he doesn't want to injure his technic for the Clementi Sonatines. In treating the arpeggio bowing, page 61, one sees that Mr. Lehmann must be generally successful with his own teaching, but he fails again to strike the question at the center. He says: "Apply the principles of the saltata bowing, page 60, generally to the arpeggio study;" this implies dropping the bow on the string to induce the bound or spring. While a great many succeed in a partly accidental way, many with less talent and poorer preparation will fail absolutely. It must be taught with absolutely no failures. Finally, the preface is the most complete part of the book; the book should have occupied about twice or three times the present length to bring out the whole subject. What is here presented, however, may be useful to students who have had some ordinary musical college instruction.

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CHORAL MASS in G. By William D. Armstrong. Oliver Ditson Company. Boston.

A very easy mass for the use of chorus choirs in small Catholic churches. There are a few solos, and the Benedictus begins with a solo quartet. All of the movements are short, the entire mass filling only twenty-five pages. The principal canticles, that is to say, the Gloria and the Credo, are preceded by the priestly intonation, the chorus joining in with the proper response.

* * *

COMPOSITIONS FOR THE PIANO. By Margaret Ruthven Lang. The John Church Company.

"Revery," op. 31.

"A Spring Idyl," op. 33.

Two pieces available for amateurs or as studies. The first contains some good finger work, a study in light and musical playing, very fanciful in its construction, but pleasing, practically within the fourth grade of difficulty. The second a very graceful idyl, no more difficult than the preceding, except in the matter of rhythm, where the combinations of twos and threes require special training in this case.

* * *

TROIS MORCEAUX CARACTERISTIQUES pour le piano. By Horatio W. Parker. The John Church Company.

"Conte Serieux."

"La Sauterelle."

"Valse Gracile."

Expressed in the official language of Yale College, in which the author is a professor, we have above "three characteristic pieces for the piano" by Horatio W. Parker. The first is a "Serious Story," the second is "The Locust," and the third a graceful waltz. The first of these pieces is the most important from an esthetic standpoint. It is a very curious composition, with a principal subject in the key of E flat minor, consisting of a duet played by the two thumbs in a manner reminding one of the Schumann "Romance" in F sharp. The second subject is an allegro in E flat, which digresses in various directions. It must be admitted that to the eye this piece presents a very unsatisfactory appearance, and it seems impossible that as a whole it could be played in such a way as to give any impression of unity. Possibly a careful handling of it at the keyboard would remove this impression. It is at least no more than fair to give the author the benefit of the doubt, since he is one of the most distinguished of American composers. In point of difficulty it is advanced fourth grade or early fifth.

"The Grasshopper" is a sort of scherzo of about the same difficulty as the preceding, or a little easier, and is capable of a pleasing effect. The third is a very pleasing finger-work waltz, valuable as a study, not difficult, early fourth grade. The middle part of this waltz contains a combination of a rhythm of twos with the waltz movement proper,

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in a manner similar to that of the Chopin waltz in A flat, op. 42. At least the last two pieces are suitable for instruction.

* * *

SONGS. By C. B. Hawley. The John Church Company.

"A Rose Fable."

"An Echo."

Two pleasing songs just enough above the commonplace to be successful with amateurs generally. Available for high or low voices.

* * *

ONLY FRIENDS. By A. Buzzi-Peccia. The John Church Company.

A highly impassioned and effective concert song for baritone or mezzo-soprano, showing everywhere the practical hand of a good Italian composer.

* * *

A RETROSPECT. By Constantin Sternberg. Arthur P. Schmidt, Boston.

A meditative piece for the piano apropos to nothing in particular, much like an improvisation such as a fairly good player might make in the twilight. Interesting to those who wish to know how to meditate in a semi-sentimental manner.

* * *

PIECES FOR THE PIANO. By Homer Tourgee. The John Church Company.

"Storiette."

"Musings."

"Water Babies."

"A Tone Picture."

Four little pieces for the early stages of playing. All lie within the compass of the third grade, and none of them rise much above the commonplace. Perhaps the third one is the best of all.

* * *

AT FONTAINEBLEAU. By Ethelbert Nevin. The John Church Company.

A pleasing dance of antique style, well worth the attention of amateurs. Much better than the majority of Nevin pieces.

* * *

JOHN SEBASTIAN BACH. Complete works for the organ. Edited by J. Schreyer. Published by Hofmeister, Leipsic.

In this work Mr. Schreyer undertakes the systematic editing of the Bach organ pieces for the purpose of study. It does not appear that a progressively arranged edition is in question. The present volume, which is the first of the set, contains six pieces:

The prelude and fugue in C minor (the same which is arranged for piano by Liszt).

Six choral preludes.

The first of the trio sonatas.

The little fugue in G minor.

The toccata and fugue in C major.

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The great prelude and fugue in B minor.

In preparing these works for study Mr. Schreyer has in some cases changed the location of the bars from that indicated by Bach and has added phrasing and fingering, together with a few minor marks of expression. The pedal application is also marked. The indications of registration are available on German organs only, as, for instance, on page 3, where the cornet is indicated, without any clue as to whether a reed stop is meant or a mixture, a very important point. Whether the modifications of the Bach measure signs are of any particular use to students is a point which would require much closer and more careful acquaintance with the work than is possible at this time to make. The pieces contained in this volume represent what might be termed the advanced medium grade of organ instruction, corresponding practically to the sixth or seventh grade upon the piano. All of them are capable of concert performance, and the prelude in C minor and the prelude in B minor are two of the most beautiful works we have from this great master. The prelude in B minor, in the opinion of the present reviewer, stands absolutely at the head of the Bach organ works in point of imagination and intrinsic musical qualities. The edition is handsomely printed, and is dedicated to Dr. Hugo Riemann, whose principles of the classics are here applied with a very capable hand. The book is seriously recommended to all organ students who have not been able to derive their Bach traditions from accomplished organists thoroughly educated in the German schools.

* * *

SONATA. By Carl A. Preyer. Breitkopf & Hartel, Leipsic.

This work is one of those difficult sonatas which our younger composers are continually producing, in which they favor us with their views upon the musical universe—in other words, write "without regard to expense"—to use the American expression. The present work is characterized by a great deal of musical imagination, and is well worth the attention of the comparatively limited number of players who would be able to perform it without too much practice, because it is a very difficult thing in point of waste of time to take up a new work and play it when one is able to do so simply by going through it a few times, or to take up such a work for serious study consuming a month or more. In the latter case the lack of permanent value in the ideas, and, as a rule, in the technical development of them, leaves the player at the end of the process unrewarded for the expenditure of time. From a somewhat cursory examination, this piece seems to be one of the best of the late sonatas by young composers. Whether the author belongs to the celebrated Vienna family of musicians we are not informed. At all events, he has made a serious study of music itself and in the manner of placing ideas upon the piano.

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FIVE MINIATURES for pianoforte. By Alfred Veit. Breitkopf & Hartel, New York.

"La Graziosa."

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"On Receiving a Rose."
"Minuettino."
"Chanson D'Amour."
"Chopin and Lelia."

Mr. Alfred Veit has composed five miniatures for the pianoforte and has dedicated them to that firm friend of aspiring young artists, Mr. Emil Liebling. The first piece in the book, "La Graziosa," is exactly such a one as Mr. Liebling will be sure to approve. It is one of those evasive affairs a great deal like the Grieg "Butterflies," but not so musical. The other pieces are less important. All are moderately difficult.

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SONGS OF ALL LANDS. By W. S. B. Mathews. The American Book Company, New York, Cincinnati and Chicago. 1899.

This collection contains a large number of standard folk songs such as the melodies by Stephen G. Foster, George F. Root and others, together with one of the most extensive lists of national folk songs ever brought together in a single book. Besides the national melodies of many countries, the collection also has a considerable number of typical folk songs of the different countries duly arranged, mostly in four-part harmonies, for this work. A very pleasing feature of the work, and one which will probably add to its usefulness, is found in a number of three-part arrangements of Russian, Bohemian and other folk songs by the popular song composer, Mrs. Jessie L. Gaynor. Some of these have been set to standard words by English poets and others have been provided with new texts, more or less freely translated from those in the original. Of the former kind may be mentioned the Russian melody, to which the words of Burns are affixed, "Oh, my love is like the red, red rose."

Some of the new songs are extremely characteristic; for instance, the very pleasing minor melody of the "Song of the Ganges," the words of which were written for this book by Sabilla Woodstock. Another example of similar purport is the Russian melody, "On the Life-Giving Neva," a very pleasing melody in G minor. Others of these adapted folk songs are charmingly naive and pleasing in their character. For instance, the Bohemian melody called "The Pleasures of Youth," the words of which were especially written for this work by Mrs. Alice C. D. Riley, and a very lovely example of the same thing is the soprano solo, with a vocal accompaniment, "Smiling Maiden of the Mill," beautifully arranged by Mrs. Gaynor, with new words adapted from the German. Still another characteristic Bohemian melody is the "Serenade," arranged by Mrs. Gaynor, also with words by Mrs. Riley, and the Bohemian song, "Oh, Dove with Wings of Silver."

To return again to melodies in minor mode, a very curious one is that from Lapland, entitled "The Laplander and His Reindeers," the words written for this work by Egbert Swayne.

Of a different class are several new arrangements from the popular song writers. Among the more noticeable of these are two or three

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from Grieg, very charming songs, which are likely to prove useful, such, for instance, as Haakon's "Cradle Song" on the poem by Ibsen, and "My Dear Old Mother." Very taking and useful ought to be the "Wanderer's Song" by Schumann. In the preface the following explanation of the standpoint of the book is given:

"The present compilation out of this great treasury of world-melody is the most extensive which has been made for school use. Taking as foundation our own patriotic airs and a varied assortment of the typical folk songs of American life, it gives the national songs of all the leading countries, together with copious illustrations of their popular and typical melodies, many of which are new to the American schoolroom. Some of the newest and best are from Bohemian, Russian, Norwegian and Danish sources, which hitherto seem to have been neglected in favor of the German. There are also a number of examples of English part-songs and glees, agreeable in sentiment and pleasant in performance.

"In accordance with popular demand, most of the music is in plain four-part harmony, thus making the music available for a multiplicity of social uses as well as those of a more purely educational character.

"This book admits of much more than a merely conventional use. All the chief songs are capable of being made texts for studies in geography, ethnography, and race characteristics. The melodies of races have characteristic differences, which the sharper pupils, under judicious stipulation, will readily discover. In this way the music recreation may at the same time serve as an agreeable pastime from study, rejuvenate the spirit of the schoolroom, suggest a wider outlook and sympathy, and so become the medium of an enriched capacity for musical enjoyment."

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MR. CARL BUSCH.

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# MUSIC.

## FEBRUARY, 1900.

## OPERA IN THE 19th CENTURY.

(Music in the 19th Century: Second Paper.)

BY W. S. B. MATHEWS.

### I. OF OPERA IN GENERAL.

The idea of associating music with dramatic representation, as everybody knows, is not a new one with the modern world. The classical drama of the Greeks, under Aeschylus, Euripides and Sophocles, was given in theaters so extremely large that no ordinary speaking tone was able to carry to the more distant hearers. Accordingly various methods were employed at different times to add to the carrying power of the speaking voice. At length it was discovered that a singing tone carried farther; moreover the sing-song utterance was peculiarly suitable to the subject-matter of these dramas, which did not deal with life, as we now understand it, but with human interests in a magnified and symbolical sense, fate and providence; and in the dramatic collisions it was not so much the fortunes of an individual which the observer was expected to follow as the fortunes of a representative man, a great hero, a sort of microcosm of a racial tendency or tradition. For this kind of thing the cantillation, so readily derived from the sing-song of priestly offices, formed the most accessible practicable medium.

Very likely this began with the actors themselves, who, filled with the sense of the greatness of their themes and moved with a mighty desire of reaching the farthest observer with their voices, of their own accord adopted the highly impassioned and formal utterance of cantillation—a high, clear, ringing tone, which needed only a systematic organization of intonation to become melody. This solemn

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form of tone is peculiarly liable to abuse and to become monotonous and unintellectual, and such it probably proved in Greece. Accordingly the great dramatists began to write for their plays not alone the poetry and the acting directions but also the vocal intonations and the mimetic, in their idea best adapted to bring out the meaning of their grave and deeply thoughtful passages. Moreover, that there might be no mistake, the familiar Greek expedient of attuning the voice by means of an instrumental accompaniment was carried still farther, and they had a chorus, located below the stage, in that part of the theater now called the parquet, whose duty it was to act as a sort of well-instructed public opinion, filling up the interludes with choral songs, sometimes reflections upon the scene just passed, sometimes hymns of praise to the gods, at other times veritable idyls; and these songs, also, were accompanied by kitharas, and during the singing the singers went through mystic choreographic figures, under the baton of the choreagus, who occupied the altar of Bacchus, situated in the middle of the parquet inclosure.

The materials of this singing drama, it will be observed, had been handed down from earlier times. The choral song had been one of the educational instrumentalities in Sparta for more than three centuries; the solo rhapsody had come down from Homer and his successors; the kithara had been the Greek instrument of musical culture from time immemorial. It was but a beggarly, tinkling little thing, rarely with more than seven notes' compass; but they made them of different ranges of pitch, so that in the time of Sophocles it was possible to cover two octaves of pitch. But the instruments had no power of sustaining tone, and there was no such thing in Greek music as what we now call a melody; nor had they any harmony or chords of any kind saving the fourth and fifth.

If Aeschylus, Euripides and Sophocles had been musicians and had written the musical intonations for their lines from a musical standpoint, the Greek drama would indeed have been a variety of our opera; and if they had possessed a variety of instruments capable of affording tonal stimulation, in process of time the musical part of the drama would have

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aggrandized itself, as we have seen since; but they had nothing of the kind, and it is likely that the most the Greek dramatist undertook to do was to indicate to his actors the intonations and inflections best calculated to bring out the force of the lines.

Our opera dates from the beginning of the seventeenth century and owes its origin to the vague tradition of this elaborate drama of the Greeks. Stimulated by the reported impressiveness of the works of these great authors, many were the attempts to imagine what sort of effects these could possibly have been. Vincenzo Galileo, father of the celebrated astronomer, was the fortunate inventor who imagined monody—a song or musical declamation accompanied by an instrument playing definitely with it or in expressive intervals related to it. It was a great find and no wonder the elite of Italy went wild over it! So came the first public opera, in the year 1600, the "Orfeo ed Eurydice" of Peri. This, however, was not opera; it was still in bondage to the Greeks. All that Peri sought was effective declamation, and the music as such added very little of that magic atmosphere of modulated sound which all mankind now knows so well and finds so indispensable.

It was the great genius, Monteverde, who in 1608 really discovered opera as we now understand it; for it was Monteverde who put the already perfected violin at the head of the orchestra, where it has ever since remained and probably always will remain. Moreover Monteverde had the good fortune for our purpose to live to be a very old man and for forty years he produced one opera after another until the whole of Italy rang with his fame. In these operas he invented one lucky musical conventionalism after another, such as the tremolo of violins, the pizzicato chords, and so on; and all the time his orchestra tended to become fuller, more expressive and colored with stronger contrasts.

As yet one link was lacking; "bel canto," the sustained melody of the impassioned human voice, had not been discovered. This was the glory of another genius, as prolific as Monteverde and on the whole as indispensable to the progress of art. It was Allessandro Scarlatti, whose beautiful daughter Flaminia was undoubtedly the gifted singer for

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whom he wrote hundreds of dramatic cantatas and scenes for a single voice; and it was the pupil of Scarlatti, Porpora, who carried Italian opera still farther and brought in the epoch of the male virtuoso singers, the castrati, such as Senesino, Farinelli, Cafarelli, and the like—singers who first of all the world mastered the technique of the voice and were the Pattis, Nilssons, Melbas and Nordicas of their day. Moreover, Scarlatti performed another important service to opera, beside holding the ear of Italy, and, in fact, of Europe as well, for he was a friend and admirer of the first great genius upon the violin, Corelli, and he added to his orchestral interludes violin solos, delicate and dreamy beauties of divided violins high up in pure harmonies, quite in the same way as Wagner in "Lohengrin." It was a great century in Italy for operatic progress when two such geniuses as these were surrounded by a group of lesser but still highly gifted lights—Cavalli, Cesti, Legrenzi, etc.

Thus the whole of the seventeenth century was devoted to finding out the rudiments of musical expression for dramatic purposes. Italy was the field, and opera the form; bel canto was an indispensable part of the art work. And at the end of that century all Italy was alive with opera. Opera houses existed in all the cities—in Venice four of them; and new operas were as diligently sought as new symphonies in Germany or new inventions or new religions in America. The star of musical empire, which in the sixteenth century stood over the Netherlands, where it shone upon a set of scholastics busied with musical pedantry, ignoring the possible relations of this beautiful art to the human soul, now stood over Italy, where composers were upon the right quest, and with such ardor and truth of intuition that all the world has owed Italy a debt, and still owes it and shall owe it to the end of time.

With the dawn of the eighteenth century the musical star of Germany begins to attain the ascendant. The early part of this period was devoted primarily to fugue, an art-form handed down from the scholasticism of the Netherlands. Sebastian Bach took this form as he found it and poured through it a whole world of musical imagination. In his hands, while the finer restrictions of counterpoint were observed as few masters have ever observed them, he added to

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this potentially dry and semi-mechanical art-form a readiness of invention and a true imagination of tonal beauty. Besides writing in this form Bach also did a great deal in his church cantatas to explore the possibilities of contrapuntal writing as applied to the actual expression of poetic and dramatic images. Here he worked along lines analogous to those of opera, and nothing is more marked in his work than his desire to bring to fuller expression in the music the inner substance of the text he is setting.

Bach's great contemporary, Handel, was a different kind of musician, and, while very capable upon the contrapuntal side, he deliberately chose to devote himself to composition of opera, in which line he held commanding rank for more than thirty years. When opera began to stale he turned to like work upon sacred subjects, and in oratorio developed the art of musical expression in the directions of the sublime, the noble, the grand, with a power which few masters have ever reached. Handel was essentially a dramatic composer and his oratorios show this no less than his operas. Occasionally his orchestra begins to add something to the expression beyond the bare repetition of the music of the air or recitative; in the "Messiah," for instance, the treatment of the four recitatives beginning "There were shepherds." Still more marked is this addition in the jubilant yet refined instrumentation of the solo and chorus, "Oh thou that tellest."

Handel marks an epoch in art, particularly in the province upon which we are now engaged, in his habitual use of choral masses for emphatic expression, and in the folksong character which the melodies of these passages have, despite often a rare penetration in adapting harmonies, of themselves contributing to the expression. A marked example of this sort is in the closing choral passage of "For unto me," at the words, "And the Lord hath laid upon him the iniquities of us all." Marked differences of manner distinguish Handel from Bach; most of all in Bach's habitual chromaticism and his disposition to find in the music itself, rather than in the vocal part, the medium through which he seeks to create the dramatic mood necessitated by the moment. The Italians, as we have seen, relied most upon the voice and its melodies for accomplishing this; so also did Handel in most cases.

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But Bach always found in his so-called accompaniments the real ground of the musical expression, and in consequence of this he generally wrote unskillfully for the voice, placing upon it difficulties of intonation and strain which can never fully be concealed by the singer. In this disposition to express himself fully through the instrumental part of his work, or to employ the choral masses as so much additional orchestral material, valuable mainly for its weight and for the words it can add, Bach becomes one of the ancestors of the modern German opera, in which the life of the drama is quite as much in the orchestra as in the vocal parts, and often more.

The main contribution of Germany during the eighteenth century to the development of music was in a different direction—namely, that of symphony. This was an effort to arrive at musical beauty by the symmetrical development of several contrasting themes, among which the pure melodic type of folksong is distinctly to be traced; and to create deeper moods and more elevated musical enjoyments, aided by all possible assistance of orchestral color, contrast and weight. Haydn was the master who opened this chapter in development, and, in consequence of his very fortunate situation at the head of the same orchestra for about thirty years, he was able to pursue his studies and reach something like a system in this new form in music, the sonata, the quartet, and the symphony. What Haydn built Mozart adorned. A born musician, a composer of tact and delicate inventiveness truly Raphaelesque, Mozart brought into music an exquisite melodic grace which it had never known before. And in his symphonies he shows everywhere his fondness for the fascinating bel canto of the Italians; also in his operas he shows a characteristically German appreciation of the orchestra as an instrument through which the musical fancy is able to work with power equal to if not even greater than that of the human voice. But this will come up later. We turn now to that point in this century when Germany becomes influential and epoch-making in the province of opera —through the work of the Chevalier Gluck.

Gluck (1714-1787) for the early part of his career wrote operas for Italian, Austrian and English opera houses, following practically the debased Italian manner of that day.

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Under Porpora, the technique of ornamental singing was mightily developed, and in his operas he has no hesitation in arresting the dramatic movement at any point until the prima donna has had time to go through a long aria, with all sorts of vocal pyrotechnics; and when this has duly excited the enthusiasm of the audience, she very likely does it all over again. When the affair calms again, the dramatic thread is picked up, only to be dropped at the first convenient opportunity for displaying this high-priced accomplishment of vocal agility. Later on, Gluck, who was of peasant stock, or nearly so, and of great natural simplicity of mind, began to see the absurdity of such ill-considered interruptions of dramatic movement. He also noted the want of proper correspondence between the melody of many of the arias and the intense even critical moments in the dramatic action where they occurred. Accordingly, in 1762 he produced his "Orfeo," in which he established an entirely new ideal in opera. First of all the prima donna was not to have arias to sing where the dramatic movement would be unduly delayed; secondly, the melody of her arias should be suitable to the circumstances, and least of all should she under painful circumstances, in a critical moment of tragedy or suffering, delay the action and destroy the illusion by displaying her powers of ornamental song. Moreover, he desired the orchestra to do its part in creating the poetic and dramatic mood, and in effecting those subtle gradations which the action required. In his scheme he did not scruple to employ agreeable melody; his care was to have it appropriate in time and in manner.

These ideas of Gluck were not left to be inferred by haphazard study of his works; he developed them himself in a literary way and published them to the world in the prefaces to his operas and in other quarters. Meanwhile, through his really lovely talent for melody, his operas were everywhere popular, and he himself was held as a master from the end of the Italian peninsula to Vienna, Berlin and Paris. He, therefore, became the authority of the whole operatic world.

Opera had also been under important obligations to the celebrated French composer Rameau, who was an innovator in his day (1683-1764), many of his reforms resembling not a

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little those of Gluck. However, Rameau was not able to fully carry out his ideals. He was not a graceful melodist and he wrote badly for the voice. He appreciated the orchestra and gave it a freedom it had not had before his time. Gluck was in Paris some years before producing his "Orfeo" and Rameau no doubt influenced him materially.

Thus the latter third of the eighteenth century was distinguished by the creation of several master works of Gluck, especially "Orfeo" (1762), "Armide" (1777), and "Iphigenie" (1779), in which dramatic truth was sought, with a simplicity like that of Italy in the beginning of opera, and with the greater means of every sort that had meantime been gained.

Despite the work of Bach and Handel and Haydn, very little of their orchestral cleverness went into the work of Gluck. While his dramatic intuitions were sufficiently keen, his musical technique was not sufficient to work up dramatic moods in the orchestra through the well-considered developmen of a musical idea. In the direction of musical color he was a great artist. His employment of the few orchestral tints at his disposal often attains remarkable effectiveness. Note, for instance, the choruses of the furies in "Orfeo" and the orchestration of the same. Some of his famous innovations might now be passed with a smile, such as the barking of the three-headed Cerberus when Orpheus approaches the Styx. This the double basses do in a manner quite sepulchral.

It was Mozart, at the very end of the century, who for the first time united orchestral symphony with opera. Mozart was perhaps the most gifted genius the art of music has ever known. He seems to have been born with an intuition of everything which the art of music in his time contained. He could do everything. Counterpoint, fugue, the clever play of musical color, melody of grand proportions or of most naive simplicity, elaborate ensembles, where the dramatic movement keeps on most merrily without ever disturbing the necessities of his musical structure, well-made finales, in short he had the most complete outfit of a composer possible. And with it all the faculty of being universally pleasing. These qualities find expression in his instrumental music; but they come to fullest realization in his operas, of which "The

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marriage of Figaro" (1785) was the first important success; followed by "Don Giovanni" (in 1787) and "The Magic Flute" (in 1791). Besides these he wrote several light operas which are still given with success. Mozart was the first master to bring into opera the musical spontaneity which conceals elaboration amid the sparkle and exuberance of changing motives, clever treatment and pleasing color, so masterly managed that the mood of the observer moves with the music, and the fairy story becomes probable and lifelike. But, besides this element of greatness, Mozart has been universally and very justly praised by the Germans for the justice with which his melodies correspond to the dramatic personage who apparently gives them utterance. His clowns sing simple and almost clown-like melodies. Note the song of Leporello in "Don Giovanni." His maids do not express themselves with the high-bred grace of their mistresses. Note the music of Zerlina, of the Countess and Susannah, in "The Marriage of Figaro," and the style of the songs of the Count. It is only the tiresome Don Basilia who squares himself for an interminable aria upon his "Darling Vengeance"—and where did ever a composer take a more darling vengeance upon an assuming basso?

Thus we see Mozart the follower of Gluck in the essential justice of his ideas. Occasionally, however, Mozart is as great a sinner as the worst Italian of them all. Note the tremendously high arias of the Queen of Night in the "Magic Flute." There vocal pyrotechnics are displayed galore, but it may be truthfully said in Mozart's favor that there being no dramatic movement in this opera, nothing can be said to be held back in order that the prima donna may thus display her phenomenal high notes.

## THE NINETEENTH CENTURY.

And so, after this too long but necessary preface, we come to the beginning of the nineteenth century. The fame of Gluck is great and commanding. The young Mozart has been dead almost a decade, but his fame lives, a commanding tradition. The young Beethoven is in the center of the stage of instrumental music, and in opera there are other active and commanding figures, to which more than a glance will be

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necessary. But before addressing ourselves to these new names it will be well to note the phases which the idea of opera has gone up to this point. In the beginning, as we have seen, opera aimed at verbal declamation, and melody cut little or no figure, and instrumental music none at all, as a means of awakening mood. It was subordinate, pure and simple. Then the Italians discovered sustained melody, with its possibilities of impassioned beauty, and vocal pyrotechnics, with their powers of exciting astonishment and applause. The prima donna had appeared, if at first in trousers, and her needs and demands were a potent factor for the composer's settlement.

Instrumental music had illustrated fugue and created symphony with its cyclic moods and masterly possibilities of color and sustained imagination. Gluck had promulgated his famous dicta against the falsities of Italian practice and in favor of the purity and sincerity of operatic music, and he and Mozart had illustrated the possibility of holding the stage and creating a more perfect dramatic illustration this way, and the orchestra had been enlivened and made an active partner with the singers upon the stage.

Meanwhile other influences had been at work. In France the love of display and sensation, aided, perhaps, by the inherent unsuitability of the French language for sustained singing, had combined to give vogue to spectacular pieces and high tragedies of classical or heroic build. French influence became potent in giving opera richer stagings and more imposing effects. The drama and the spectacle became, under Rameau and Grétry, the matters of first consideration. The voice was a humble if indispensable minister.

Quite in line with this tendency was the work of Spontini, whose "Vestale" was brought out in 1807, and his "Hernando Cortez" in 1819, both at Paris. From a musical standpoint there seems to have been very little in the work of Spontini, beyond the occasional moments of expression and melody to have been expected of any good Italian composer. Nevertheless, he was a very influential figure upon the operatic stage for a quarter of a century or more. His active participation in operatic creation ceased, however, with his two great works mentioned above—both of them now vanished from the stage as completely as if they had never existed.

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As a composer of highly sensational and spectacular operas, Meyerbeer is to be mentioned as the successor of Spontini. Meyerbeer was one of those clever Israelites who are able to supply almost any kind of commercial demand to which their attention is called. He was also a fine pianist and a good musician and director. His early operas had little force or originality, but, being pleasing, they gave him a standing upon the stage, and his genius culminated with the production of "Il Crociato" (in 1824), "Robert le Diable" (in 1831), "Les Huguenots" (in 1836), and "Le Prophete" (in 1848). All of these were written for the grand opera in Paris, and were accordingly shaped according to the demands of sensational French taste. In spite of this, however, there is nothing really national and characteristic in the music of Meyerbeer, for in style he was practically Italian, and his music at heart little more sincere than any other part of the stage appointments associated with it. In each of his great works there are one or two striking roles and dramatic climaxes, which still have force. But the great feature of the Meyerbeer dispensation in opera is its long-windedness and tinsel.

Upon the purely musical side there were several Germans who did remarkable things in this department early in the century. First of all, the celebrated violinist, Spohr, whose "Faust" was produced in 1818, "Jessonda" in 1823, and "Zemire and Azor" in 1819. These works, still occasionally played in Germany, contained a great deal of rich, sincere and pleasing music, much of it rather chromatic and without striking individuality, but good music nevertheless, especially interesting by reason of the fullness of the orchestration and the smoothness of the color treatment.

Much more influential and original was the individuality of the great romanticist, Carl Maria von Weber, who, indeed, produced his "Waldmachen" in the very beginning of the century—namely, in 1800; but his first real works were "Abu Hassan" (in 1811), "Der Freyschuetz" (in 1821), "Euryanthe" (in 1823), and "Oberon" (in 1826—the year of his early death). Weber marks a great epoch in German opera, his works exemplifying all the good qualities of German music, its simplicity, its earnestness, its fancy, and its taste for the romantic. "Oberon" and "Euryanthe" are said to have influenced Richard Wagner very much.

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This imaginative vein and this dramatically colored instrumentation were carried farther by a lesser light than Weber—Marschner, whose "Vampyr" was produced in 1828, his "Templar und die Judin" in 1829, and "Hans Heiling," which Riemann calls "the ornament of every German stage," in 1833. All of these works were characteristically German, above all in their mystical ideality, and in their use of the orchestra for playing what we might call an active part in the drama. Marschner therefore forms a sort of connecting link between Weber and the great German master of this century—Richard Wagner.

Wagner was brought up amid all this seething of musical and romantic influences in the very heart of Germany, and his first work to be received for performance, "Rienzi," made such an impression, in 1842, at Dresden, that he was immediately called there as director of the opera, and here he remained for seven years, bringing to performance his "Flying Dutchman" and "Tannhaueser." As already noted in the former paper, the new heavens and the new earth of opera opened with Wagner's "Lohengrin," which Liszt brought out in the little opera house at Weimar, in 1850. This was followed by "Tristan and Isolde" at Munich in 1865, "Die Meistersinger," also at Munich, in 1868, the whole four operas of "Nieblung Ring" at Bayreuth in 1876, and "Parsifal" in 1882.

Richard Wagner made, if possible, even more sensation through his controversial writings than by the novelties of his music. Between 1850 and 1870 he published a number of pamphlets and short books upon "Opera and Drama," "The Music of the Future," "The Jew in Music" (a most ill-considered diatribe against a race which is more prominent in music than any other single factor—a race which has given to music if not any one genius of absolutely first order at least a large number of admirable masters a little short of this rank), and other striking presentations of ideas upon music in general and dramatic music in particular, curiously made up out of elements partly already existing to his hand, such as the ideas of Gluck, the tradition of the Greek drama, etc.; and partly original with himself.

Wagner also wrote his own poems, weaving into them a vast amount of semi-obscure German mysticism and pseudo-philosophy, to such an extent that for many minds these ele-

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ments are the prime sources of his totally unprecedented influence in the world. As matter of fact, however, the real force of Wagner and his lasting influence is likely to be the purely musical. But to examine his work in particular.

Roughly speaking, if we add to the postulates of Gluck, concerning the duty of dramatic sincerity in opera, the German influences of the romantic literary epoch and the entire musical gain of Germany between Bach and Schumann, and place all this maturity of endowment in the possession of one genius of exceptionally strong mind, incisive personality, unbounded belief in himself, and willingness to do and suffer for his ideas, we have in the totality Richard Wagner. It was well but a little cruelly said of Wagner, apropos to his "Opera and Drama," that he proposed to unite the words of Shakespeare to the music of Beethoven; and in order that there might be no mistake about it, he would furnish both elements himself. This, as nearly as possible, was what he meant to do.

Wagner's opera texts were warmly arraigned in Germany for a quarter of a century, and even now tilts are run against their poetic validity. On the whole, however, Wagner has ended by acquiring a fairly solid position as a literary artist, even a poet, or as close an approximation thereto as the limitations of librettos admit. His philosophy and mysticism are temporary properties—water marks of his times and his crude education. From a dramatic standpoint his texts afford conceivable situations, often poetic and striking, and also very long-winded dialogues about matters and things in general. Despite his postulate that dramatic action ought to go on unimpeded, he delays it for a half hour at a time while tedious personages pour out meaningless reminiscences. This trait remained with him until the very end of his work. Even in "Parsifal" the hero stands in the right foreground of the stage for a full half hour, during the holy supper, his back to the audience, absorbed in wonder. It is a trying position for a tenor accustomed to the instantaneous encouragement of the eyes of beauty.

In the musical handling of the opera Wagner's modifications were of the most radical and far-reaching description. Even in "Rienzi," calculated according to the standpoint of Meyerbeer and the Parisian grand opera, there is an earnestness in several of the airs previously unknown. Especially,

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perhaps, in Rienzi's prayer—a very strong melody which forms an important part of the overture. Nevertheless all the old forms here remain: The recitative, the arias, the concerted pieces. In the "Flying Dutchman" recitative becomes arioso, and the arias proper do not come back to the entire repetition of the first part, obligatory in Italian tradition. In short this work begins to be quite after the later manner. In "Lohengrin" several elements combine to afford a composer rare opportunities. The story (with its moral that wives should not be too curious), the entrance of the tenor, the beautiful but practically impossible chorus music of the first act, Elsa's prayer, dream, and balcony scene, and so on, are elements which make the work of exquisite excellence. It has, however, not a little of tedium, especially in the long Lohengrin monologue in the third act—a tedium which can be saved only by rare genius in the tenor and soprano; also the long duet of Ortrud and Telramond, and the like.

Recitative, it will be remembered, was meant to be a declamation of the text, with musical intervals and harmonic undersupport, calculated first of all to deliver the text effectively and second to color the story with a little of musical feeling, through the harmonic succession. When recitative was accompanied all through, the orchestra still more clearly developed this current of musical suggestiveness. Arioso is the next step, in which, while the singer seems to be singing melody, upon a closely wrought orchestral support (an ensemble, we might say), the melody nevertheless fails to come back again to the starting point, or does so later than was expected, going on and on according to the inner development of the text and story. This form of writing, which is now one of the common properties of the musical composer, was practically new with Wagner, and he worked it with wonderful beauty and dramatic force. "Lohengrin" was the opera in which he first well illustrated this form of writing.

In "Lohengrin" also, Wagner made much use of one of his devices of composition, namely, his so-called "leading motives"—a number of striking melodic bits, each one appropriated to one of the prominent characters. In "Lohengrin," for instance, there are the high and tremulous chords of the violins, which represent the holy grail; a beautiful little trumpet figure is reserved for Lohengrin. There is also the "fate

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motive," the bit of melody appertaining to the warning to Elsa not to ask the name or station of the knight who chivalrously saves her. The idea was not new. Gluck had employed something like them before, but owing to his weakness in structural technique he was not able to use them otherwise than superficially. Wagner, a more capable musician, accomplished wonderful things by this expedient. In the later operas of the "Ring," namely in "Siegfried" and "Gotterdammerung," where the necessities of the story unite all the threads of the four operas, the effects produced by the appearance of one after another of these familiar and suggestive motives, is something enormous. Perhaps of all the different pieces the funeral march of Siegfried shows Wagner's cleverness in this respect most favorably—but all through these last works mastership appears continually.

It was Wagner's idea to carry on the vocal part in what he called "speech singing," neither aria nor recitative, but a highly elevated emotional speech, conceived upon a musical foundation—namely, the orchestration. To the orchestra he relegated the development of motives, the symmetrical returning of leading ideas, in so far as permissible to drama, and the most illuminative musical coloring conceivable, consisting of motive work, harmonic color, melodic expressiveness of interval, dramatic stress and emphasis, and a richly colored river of instrumentation—a river so rich and full that it was often charged that Wagner put his statue in the orchestra and the pedestal upon the stage.

Concerning this orchestral music of Wagner, in one point at least, no doubt is possible. Namely in this: Behind everything actual in any music, its motives, its harmonies, its coloring, its pleasing or displeasing cadences, etc., there is the vital fact that while we hear it our feelings are touched or else they remain unaffected. When the music happens to have this quality of moving upon the feelings of the hearer, it immediately becomes an active force, an art-medium of intense value. When it fails of this inner quality, it remains a mere sounding form, wanting the very heart of the whole matter. The old dramatic composers had this quality in their art; not all the time, but now and then. Probably under the stress of a great dramatic climax they wrote more naively and spontaneously, and so became able to touch the heart,

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while their ordinary writing remained almost ineffective. Gluck had this ability in a fortunate choice of harmony and an occasional happy use of orchestral color. Wagner had it in a most marked degree. Moreover, through his method of writing he was able to work up climaxes attained through a gradual increase of sonorities, one leading motive added after another, and above all the use of harmonic coloring, creating the impression of most intense emotional strain. Undoubtedly the foundation of the Wagner climax is in his harmonies, in which department he was the greatest master who has ever lived—at least the greatest until his time.

Thus we have in Wagner's music three elements brought to a point of development unprecedented in that of any other master: First of all, an instinct for harmony in its dramatic possibilities; second, orchestral color of unexampled richness and sonority, at the same time controllable emotionally; and third, a conception of melody uniting to a remarkable degree the expressiveness of speech, the impassioned power of song, and the undercurrent of pulsating poetic life, expressed in the orchestra. So strongly marked are these qualities that a great variety of extracts from these operas, at first regarded as unintelligible except as illuminated by the action and the story, have taken their places in orchestral repertoires, and even in those of solo instruments. Piano arrangements of them have been and are among the most powerful of existing music pieces in the repertory of the pianist. And it is the belief of not a few lovers of Wagner's music that the ultimate destiny of these operas is to lose the stage, by reason of the unsound elements and the undramatic tedium incident to Wagner's spun-out philosophies, only to gain a higher honor in the repertory of the orchestra, where they will occupy the position of master works of the first order. Such extracts as the Siegfried funeral march, the "Waldweben," the "Ride of the Valkyries," the preludes to "Lohengrin" and "Mastersingers," the overtures to "Tannhauser" and "Rienzi," the "Magic Fire Scene," and the like, have already taken this rank, from almost the first years of their composition.

Wagner's vogue as an operatic composer was no doubt hastened by his undoubted genius as a stage manager and his imagination for scenic effects. Some of the finest elements of modern scenic illusion owe their origin to him. Other con-

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cepts proved impossible (as they ought); notably that of the Valkyrie sisters flying on horseback through the air, each with the corpse of a slain hero upon the pommel of her saddle. So also the dragon in "Siegfried."

## ITALIAN OPERA.

Meanwhile during the whole century a remarkable development of opera had been going on in Italy. At the beginning there was the active school of Naples, and Cherubini in Paris. The "Deux Journees" of the latter was produced in 1800, and well deserved its success, inasmuch as it was a seriously wrought work, musical and dramatic in good degree. Very early in the century Rossini gained the ear of the Italians by his "Tancred" (1813), followed by his "Barber" in 1816, "Otello" in 1816, and a large number of fascinating melodic fantasias, which followed one after the other at intervals of about six months for about sixteen years, finally culminating with his "William Tell," which was brought out in Paris in 1829. This work closed his career as opera composer, and for long it remained to the Italians a model of an opera combining legitimate dramatic conception with pleasing qualities. Rossini wrote for the voice; his orchestra had very little of graphic potentiality; and his harmonies are always shallow, or nearly so.

Close upon the heels of Rossini came Donizetti, whose "Anna Bolena" was brought out in 1831, "Lucia" in 1833, "Lucrezia Borghia" in 1834, "Don Pasquale" in 1843, etc. Donizetti had a much finer dramatic instinct than Rossini, and he produced several ensembles of singular power and beauty, the sextette in "Lucia" being the most striking example still remaining.

Of thinner fibre but of rare sweetness of melody were the operas of Bellini, whose "Il Pirato" came out in 1827, "La Straniera" in 1828, "Romeo ed Giulette" in 1829, "Sonnambula" in 1831, "Norma" in 1832, "I Puritani" in 1831, etc. Bellini had very little dramatic faculty and still less ability of developing mood through the aid of the orchestra. Wagner characterized his writing in this respect as like that for a colossal guitar.

Close after these shallow but fascinating melodists came that strong genius who still lives, the great master, Verdi. His

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story is an interesting one, but there is no space for it here. His early works were distinguished for a singularly strong, almost blacksmith-like, melody, supported upon orchestration well harmonized (if a little vulgar) and singularly dramatic in conception. His "Nebuco" was first played in 1842, followed by a host of other works of which the most famous were these: "I Lombardi," 1843; "Attila," 1846; "Rigoletto," 1851; "Trovatore" and "Traviata," 1853; "La Fora del Destino," 1862; "Don Carlos," 1867, etc. In 1871 Verdi wrote "Aida" for the opening of the new opera house at Cairo, in Egypt, and his remuneration reached the munificent figure of about $15,000. With "Aida" Verdi changed his style, modifying his former set arias in favor of something of Wagner's arioso manner; he also developed his orchestration with more care. In 1887 came out his "Otello," and in 1893 Verdi, now an old man of eighty, brought out "Falstaff." These works add little to the ensemble of operatic art in general, their elements having been anticipated elsewhere. They form, nevertheless, a splendid illustration of vitality and the power of self-modification in an old composer who in the ordinary course of things would be thought to have long passed this power.

Verdi's operas preceding "Aida" contain most of the faults of Italian opera before his time; they save their vitality by the dramatic force of the melodies and their taking qualities. The best of these arias have passed into the melodic repertory of the whole world.

Within the last ten years a younger school of composers has begun to make itself felt in Italy, but it is as yet too soon to say how lasting their works will prove. One of these, Mascagni, sprang into instant notoriety through the unexampled success of his one-act opera, "Cavalleria Rusticana," at the Constanza Theatre in Rome, in 1890. Since then Mascagni has written "L'Amico Fritz," "Rantzau," 1892, and "Ratcliff," 1894. The general verdict upon these works since the first is that the music lacks vitality and force. Best of all the newer composers is Puccini, whose "La Boheme" has been played well nigh in all European opera houses. The other most celebrated name of this group is that of Leoncavallo, whose "I Pagliacci" appeared about a year later than Mas-

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cagni's "Cavalleria," and made almost or quite an equal success. His "Medici," 1893, was less successful.

## OPERA IN FRANCE.

In France, also, remarkable things have taken place during this century. Beginning with Cherubini's "Watercarrier" and his later works, we come presently to Auber, who habitually wrote light operas, but little above the rank of operettes; but in 1828 his spectacular opera of "Massaniello" was heard at the grand opera, and formed one of the epoch-marking three, the others being Rossini's "William Tell" in 1829 and Meyerbeer's "Roberto" in 1831. Auber has little validity in the history of art. Like the rich man in Scriptures, he had his good things in this life. Nevertheless influences were at work in France tending toward novelty no less than in Germany. The first of these works illustrating new tendencies was Berlioz's "Benvenuto Cellini" in 1838, "The Damnation of Faust" in 1846, "Les Troyens" in 1866.

Gounod's "Faust" came out in 1859, and Bizet's "Carmen" in 1875. Berlioz should have been at home in opera, since his fundamental idea as composer was that of making the music tell the story. He was therefore one of the romanticists, of the very foundation; yet while he had been an operatic chorister and therefore should have had a practical talent for the stage, his vocal parts proved ungrateful and lacking in charm; nor have singers arisen even until now able to remove the onus of this disadvantage. His operas, therefore, as such have had no success, although his "Damnation of Faust" as a cantata is heard everywhere. His instrumental music has made great headway, and his rank as one of the earliest and most gifted of orchestral colorists cannot be disputed. Bizet, in "Carmen," produced an opera almost entirely loyal to the idea of a drama in music. Vocally and musically it was of distinguished merit, and after the death of the composer it gained very high rank.

Gounod's "Faust" forms the central point of French operatic art in this country, illustrating French cleverness in a high degree. It is as melodious as an Italian work, almost more so; it has some very effective choruses, and the orchestral coloring is phenomenally sweet and sensuous. The celebrated "garden scene" in this work is a very climax of love

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music upon the stage. In the treatment of Mephistophiles Gounod employs leading motives with good effect. The other operas of this writer are weak—a quality due to his lack of structural technique, his over-tendency to the mystical and the sensuous, and a general lack of what Anglo-Saxons call "backbone."

The successor of Gounod is Massenet, who has produced a number of operas which have made good success in France. He has the general qualities of his master. Another and far more original operatic composer of recent times in France is the brilliant genius, Camille Saint-Saens, whose "Samson and Delilah" was produced in 1877, "Etienne Marcel" in 1879, "Henri VIII" in 1883, "Ascanio" in 1890, etc. Saint-Saens has made only a quasi success upon the stage, although as an orchestral colorist he is one of the foremost. His vocal parts are thought to be not sufficiently effective. Whether this reproach will in time give way when singers are found able to rise above the sensuous sweetness of Gounod and Massenet, it is perhaps too soon to say. "Samson and Delilah" makes considerable headway as an oratorio, belonging to the category of "biblical operas," a province in which Rubinstein performed remarkable things.

There are in France and Belgium at the present time a number of rising young composers, at the head being perhaps M. Vincent D'Indy, whose "Feerval" was played many times at Brussels and Paris during the last two years.

## OPERA IN RUSSIA.

One of the most striking awakenings in this department of musical art during the present century has taken place in Russia, where not only have remarkable works been created, but a real expression of national life and ideals has been effected. All sorts of patriotic ideals and sympathies have come to realization in Glinka's "A Life for the Tsar," "Ruslan and Ludmilla," and in Tschaikowsky's "Der Woiwode" and "Eugen Onegin," and in the works of their successors. The honor of having created this new development of opera is due to Glinka (1803-1857), who tried in vain to compose after the teachings of his German masters, of whom the celebrated Dehn was chief. Later this eminent master gave his intractable pupil the suggestion to go on and compose according to

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his own nationality. Accordingly selecting a national subject in which the opposing traits of Russians and Poles form the subject of the drama, he gave himself rein and wrote his own national ideas with a free hand. Naturally he was more successful in the Russian side, because this was the one to which his musical nature had been attuned from birth. There were also many properties ready to his hand. The Russian peasant and small farmers are a very musical race, fond of dance and song, and finding in these recreations relief from the hardness of their lives and the repression which closes every avenue to Russian free thought.

Glinka was followed by a number of less gifted masters, and one in particular, who has now gained the ear of the whole world, Peter Illytisch Tschaikowsky (1840-1893). Although educated for the law, Tschaikowsky was clever enough to follow Rubinstein's advice and take up music comparatively late in life, as a profession. Such was his success that within a very few years of his entering the conservatory he was made professor of harmony, but this was only incidental to his career as composer. After a number of instrumental compositions he brought out his first successful opera, "Der Woiwode," in 1869, his "Eugen Onegin" ten years later, and so made out a list of eleven operas in all, which have been and still are very popular in Russia, and are now beginning to be heard elsewhere in Europe. Tschaikowsky's symphonies are now known the world over, forming some of the most sensational contributions to this form of art as yet known, those of Berlioz scarcely excepted. His songs have a truly Italian cantilena, which nevertheless contrives to bring to expression all the hidden fire and intense tenderness of the north. In fact the individuality of this master is one of the most remarkable which the art of music has known during the last half of the century. Whether his position will finally be among the immortals it is perhaps too soon to say; at least this is one of the most ringing voices which have come to the ears of this generation.

In the foregoing account of opera in Russia, chronological order has been violated in the omission of the name of Rubinstein, who for a series of years devoted much time to a variety of dramatic works drawn from biblical subjects and capa-

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ble of being given either with or without action—i. e., as oratorios or as operas. The following are the titles: "The Maccabees," 1875; "Sulamith," 1883, which Riemann characterizes as "a most charming idyll of glowing eastern color;" "The Tower of Babel," 1872; "Paradise Lost," 1887, and "Christus," 1895. Rubinstein also wrote several successful operas: "Nero," 1879; "The Daemon," 1875, etc. His writing is remarkable for fine melody, but is wanting in expert dramatic working up, and the works cannot be said to throw any additional light upon the possibilities of this form of art.

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# EUGENE GRUENBERG'S COURSE FOR VIOLIN TEACHERS.

BY EDSON W. MORPHY.

Beyond all doubt, the teacher is confronted with a mass of material, bewildering to him, but so carefully classified that all is made easy. Let me briefly review what a violin teacher has to deal with in this respect, in the hope that it will be of some service to those who may have the good fortune to be teachers next year.

It does not necessarily signify that one is a good teacher because he is a good performer; for teaching is an art, or science of itself. We do not remember how we have been disciplined ourselves, any more than we remember how we were fed in the beginning of our lives; therefore, the art of teaching must be taught and, besides, makes particular gifts very desirable.

Before all, the teacher must know what the subject matter of his task consists of, and by which means, and in which progression, a solution of his problem will be obtainable. Upon knowing the nature of his work well enough, he will have to construct to himself a sort of program, plan, or "ordre de bataille," thus grasping with his inner eye the whole edifice of his coming activity a priori. When we look closely into the material in question we shall easily discover three important points:

1. Classification of the pupil.
2. Statement of material.
3. Plan of proceeding.

These three sections each subdivide into several chapters such as the following: (1) Classification of the pupil; (a) the present grade; (b) the musical and technical abilities; (c) the intellectual and other qualities of natural disposition.

In order to recognize the present grade of such pupils who have had some instruction before, it is recommended to let them play for examination, first, some slow scale in long notes, using the full length of the bow, then the same in quicker tempo with shorter strokes (detaché), and then again

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with the legato stroke, finally some easy exercise or little piece known to the pupil.

The musical abilities will present themselves when the pupil (even if he is a beginner) is made to sing a few notes, dictated from the piano, whereby it may also be ascertained whether the pupil is in possession of "absolute pitch." If he is able to play at all, allow him to read a few measures of music at sight, which will give evidence of his musical gifts.

In regard to the technical abilities, no teacher will be in doubt after having heard and watched the pupil during his little performance mentioned above. Very beginners cannot be judged in this matter until after having given evidences in regard to their study and practice. Naturally it will take some time before the intellectual and other qualities are disclosed, especially in cases of timid dispositions.

Statement of the Material.

The material to be taken up is represented by these three groups:

(a) Technical matter.
(b) Musical matter.
(c) Esthetical matter.

Although, strictly, each of these three groups should be treated both from the theoretical and practical point of view, it appears that in that early and introductory period of instruction neither musical nor esthetical knowledge can be expected to reach any higher degree than one limited by the boundaries of a rather modest and narrow character. Different, however, it will be with the "technical matter," which must, naturally, require the widest possible treatment in both directions, theoretically and practically. The particulars of the technical matter will be found in the next chapter under "Plan of Proceeding."

Of musical knowledge, explanations should be given, by devoting a few minutes of each lesson to that purpose, as long as necessary. The pupil must become familiar with the most important particulars of general musical theory, viz.: Staff, notes, rhythmical value, time, accidentals, intervals, different keys, scales, chords, grace notes, and the different signs of notation and expression occurring in violin music.

The esthetical development can hardly be considered se-

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riously in the normal department, at least not before a pupil is mature enough to grasp the sense of style and advanced enough to undertake the task of reading and performing a piece in a more or less individual manner. Hints may be given, however, here and there, especially by illustrations, showing the contrast of good and bad taste in music.

Plan of Proceeding.

As mentioned before, the development of the subject-matter will require a twofold consideration; viz.: A theoretical and a practical treatment. To that end it appears indispensable to prepare two independent schedules or plans. In the previous chapter it was stated, however, that the application of such a treatment will occur only in regard to the technical matter. The following synopsis will disclose the nature, scope and contents of that portion of the art of violin playing which can, and must, be taken up.

Plan of Explanations.—First year (elementary): Attitude of body; management of violin and bow, treatment of fingers; the sustained stroke in its different forms, as whole bow, half-bow, and smaller portions, detaché, legato, and combinations of detaché and legato, in the first position only.

Second year: Hammered stroke (eventually artificial, slow, spiccato), first three positions.

Third year: Natural and artificial spiccato (eventually ricochet and dynamics), vibrato, first five positions.

Plan of Studies.

First year: Bowing on open strings; finger application in the first position (Tours' "Violin School," selections); easy finger exercises, to be written; also Wohlfaert Op. 92; scales and chords from Tours' "Violin School." Exercises: Wohlfaert Op. 45, I. and 54, I.; Hermann Op. 20, I.; David twenty-four exercises in the first position; M. Schoen Op. 47, three books, etc.; easy pieces by Papini, Hollander, Bohm, Dancla, etc.

Second year: Finger exercises, see above; common scales and broken thirds and sixths; broken triads and seventh chords, all in the first position; Gruenberg's "Scales and Chords." Exercises: Wohlfaert Op. 45, II.; Kayser Op. 20, II.; Hermann Op. 20, II.; Eberhardt III.; Don't Twenty Exercises, etc. Pieces: Bohm, Alard, Hollander, Papini, Hauser, Dancla, etc.

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Third year: Finger exercises by Singer; scales and chords through two octaves in the first five positions; Gruenburg "Scales and Chords." Exercises: Selections from Mazas I.; Don't Twenty-four Exercises; Hermann Op. 20, II.; Hubert Ries Fifteen Exercises, etc.; pieces by Raff, Maurer, Dancla, Alard, Bohm, Hauser, Papini, etc.

In this schedule we see the whole material, in all its features and particulars, with which the teacher is confronted. Now the question arises: In what manner is he to utilize the different matter, and in what style is he to proceed?

When the pupil is a very beginner, it is a matter of course that in the first lesson the most important elementary explanations should be given in regard to the player's attitude, the management of the violin and bow, combined with every necessary illustration, the pupil having nothing to do but to listen and observe. Towards the end of the first lesson the pupil must make an attempt at holding the violin, grasping the bow and producing a few strokes on the strings, aided by the most scrupulous assistance of the teacher. The next task, namely, the production of full bow strokes on the open strings, will be appointed for a lesson, and practiced at home for the next meeting. Should the pupil be lacking in general musical knowledge, a few minutes must be devoted every time to that particular subject. It seems prudent to make it a rule to devote the first lesson to elementary explanations and illustrations, even in cases where the pupil is advanced, in order to eradicate at once any bad habits, wrong position, etc., with which he might be afflicted.

A very important element in teaching is to mark every possible sign of fingering and bowing in the pupil's books of music. The teacher must have in his possession a copy of every work (exercises as well as pieces), well marked in regard to the signs mentioned above, the pupil being obliged to copy the signs and marks most carefully into his own books, from lesson to lesson. Blue pencil should be used exclusively, being more conspicuous and more helpful, especially for pupils with weak eyes.

The statement outlined above represents, as remarked before, only one small, but, nevertheless, one of the most important parts of the pupil's attempt on art. Let this earliest part of

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instruction be given in an insufficient or totally incompetent manner and the hope of success is gone forever. Parents as a rule are slow to comprehend this grave danger, and intrust their children to "inexpensive" teachers, not realizing that not even that small amount of money is sadly wasted when spent on such pernicious teaching, or, more correctly, on such humbug. Although the technics of the instrument demand much of the teacher's thought and study, there are yet many other things necessary to be considered to insure the child a successful and pleasant journey through his musical education. Above all else, the teacher must be the happy possessor of an extra amount of energy, enthusiasm and patience. Unconsciously he imparts this to his pupils, and, under its inspiring influence, difficulties fade away, work becomes a pleasure, and wonderful results are attained. A great writer has said: "What is there truly great which enthusiasm has not won for man? The glorious works of art, the immortal productions of the understanding, the incredible labors of heroes and patriots, have been prompted by enthusiasm and little else." Again we read: "Energy will do anything that can be done in this world; no talents, no circumstances, no opportunities will make a man without it."

The teacher must instill into the pupils a love for hard work; he must show them that nothing can be accomplished without work. Even the most talented have to labor. When Liszt was learning the piano he practiced ten hours a day for over twelve years. Ole Bull spent over twenty years in almost constant practice on the violin, and with Paganini the violin was the study of a lifetime. It is said that for over twenty-five years he never allowed a day to pass without eight or ten hours spent in practice. We may not all be talented, or even have a talented pupil, but if we can create a love for hard work, there is already much accomplished, for it has been said, "If the power to do hard work is not talent, it is the best possible substitute for it."

Above all, the teacher should lead his pupils, and not drive them. Learning should be only another name for developing. Show the pupil the path and help him to climb over the rough places. The teacher's greatest triumph does not consist in transferring a pupil into a likeness of himself, but in showing

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him the path and helping him to become his own individual self.

Understand, always, that a cross and stern face does not necessarily signify that you are dignified or the possessor of superior intelligence. If a teacher's success depends upon a rigid countenance, his pupils might as well recite to a plaster cast at the Art Museum. A smile and a word of approval are much better at all times. Above all, lead by love; don't drive by fear.

There is an enormous amount of teaching done which consists of merely playing as many notes as possible in the shortest space of time. But little brain work is required for this, and consequently but little is accomplished and less learned. Make the pupil think five times and play once, and the result will be better. Let him pride himself on being a thinker, a worker, in other words, and thus be judged above the ordinary mortal. It has been said, "Thinking for the ordinary mortal is too hard work."

Do not let the pupils play music that is beyond their grasp. Go slowly, mastering all the difficulties as they present themselves, and never allow the pupils to play anything in public that has not already been thoroughly mastered in private.

A most important point to remember is that no two pupils can be treated alike, either in purely technical or musical sense. It is the teacher's duty to think out the artistic path for each pupil, and then lead him or show him the way through it. This requires much careful study and sound judgment and a great expenditure of nervous and physical energy. But few realize the vast amount of vital energy that is constantly employed, not only during the teaching hours, but also in the hours of daily private study and thought.

The teacher must systematize the work for the pupil, so that the same amount will be done each day. If dealing with children, learn to treat them as children, and not as adults; frame the sentences and bring out the meaning in such a manner that it will be easily grasped by the youngest mind, and then arrange it so it can be easily remembered. Do not compel the child to spend all his time in practice, but assign other work, such as the making of notes, clefs, sharps, flats, etc., and the writing of intervals; thus you will always find a bright

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and active pupil. "As turning the logs makes a dull fire burn, so change of studies, a dull brain."

Last, and greater than all else, the teacher must have a love for the work and a deep interest in the pupil for whose education he is responsible; and in the end let him say, with Dickens: "In all that I have tried to do in life, I have tried with all my heart to do well; in all I have devoted myself to, I have devoted myself to completely; in great aims and in small I have always been thoroughly in earnest."

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# PERSONAL REMINISCENCES OF RICHARD WAGNER.

## FROM THE FRENCH OF M. ED. SCHURE.

I made his acquaintance in 1865, at Munich, after having been present at the first performance of "Tristan and Isolde," a representation which he himself considered as the most extraordinary accomplishment of his career. I saw him again in 1869 in his retreat at Lucerne; and in 1876 at the inauguration of the Theatre at Bayreuth after the first representation of the "Tetralogy of the Nibelungen." Thus I saw him at three very decisive moments in his life: at first in the very thick of his struggle with his times and public opinion in his own country; then, in the retirement which preceded the victory; finally, at the very moment when the triumph was complete. I begin with my first meeting with the great master. Anyway this was the most curious and the most striking. Many have described again and again the happy and triumphant Wagner of Lucerne and Bayreuth; no one has ever shown us a picture of the fighter in his almost superhuman force and the tragic beauty of his combat against his century. It is this latter that was to me like a clearing up of a tempest, and of this I will endeavor to describe the principal features. With this picture as a guide, this image of the man at the very apogee of his effort, we may perhaps throw a ray of light upon the work itself.

I am able to attempt this sketch with complete impartiality. I have known in all its force the fascination of this genius as shown in his creations; I have also known this man who was in his time a great charmer with a terrible will. But no enthusiasm which I had derived from his work could give me the least idea of his independence, and never had I been able to follow Wagner as one of those disciples having no will of his own and receiving every word of the composer as the word of a master. To this opposition, fundamental in my nature, was added a certain antagonism due to my nationality. It is not in vain that the great Saxon musician was derived

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from the race of Witikind, of Luther and of Lessing. As poet and musician, Wagner was one of the most universal of artists; as a man and as a thinker, he was a most obstinate Teuton. I comprehend that his exclusive Germanism rendered him unjust to other nations, such as France and Italy. In spite of the penetration of his mind, Wagner never comprehended France as being serious and profound; still less did he comprehend its historic mission. In French genius he saw only the surface, that is, its spiritual gaiety, its light and amusing finesse which he appreciated extremely, and certain faults of the Latin spirit with which his own personal experiences had brought him in contact. Most strange of all, while he had taken from Celtic legend his two most poetic dramas of "Tristan" and "Parsifal," he never recognized the content of the genius of this race. As to myself, Alsacien by birth and French by heart, I had in my early youth a lively admiration and an ardent faith in the profound intuition and the grand sympathy of the Celtic genius, which later on broke over all national boundaries and embraced and loved humanity. In this genius appeared to me the arcana of France, and this striking sentiment of my youth my later studies have only confirmed. (I have defined the arcana of Celtic genius in my "Legends of Brittany," by the reconstruction of the legends of Merlin and Taliesin—Revue des Deux Mondes, 15th of July and August, 1891. These studies and others have appeared in the volume entitled "Great Legends of France.") There was in me an invulnerable point where the Teutonism of Wagner could not penetrate and against which his spirit would hurl itself uselessly. Besides that, between him and myself there was a certain estrangement after the year 1870, which nevertheless did not put an end to our relations. From this source also there arose certain disagreements in our discussions before and after this date.

I am able to affirm, nevertheless, without dread of being contradicted by anyone, that my admiration for this marvelous artist was as complete as my independence of him. Whoever he may be, it is an inappreciable privilege to approach a great genius and to enjoy his company. The highest homage possible to render such an one is, I believe, to preserve his respect and his recognition and to judge him with a full spon-

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taneity of sentiment and an absolute liberality of spirit.

The arrival of Wagner at Munich, the amplitude of the royal favor, which fell in rich showers upon the favorite and in theatrical festivals, had produced a singular effect upon Munich society. It had lost its equilibrium; its head was turned; it wanted to know if the world was still right side up, if art, if royalty, if music, had not been taken with vertigo. The musicians were not willing to grant entrance to Richard Wagner; the critics comprehended him not at all; the litterateurs and poor "poets of one edition" experienced nothing beyond a certain jealousy against the enchanter who had attracted to himself alone the royal enthusiasm and treasure. The unpublished poets were full of lamentations; the honest bourgeois asked themselves whether they ought to admire or laugh. The most absurd reports and ridiculous exaggerations were passed about; they spoke of the eccentricities of the artist, of his distaste for the crowd, of his reckless expenses, and the mess of his fantastic accounts, which came in to the secretary of the king. I heard the Philistines tell each other with terror that Wagner had sixty dressing gowns. I heard these conversations with great surprise, and I demanded whether I had not fallen by hazard into the kingdom of the prince of the "Thousand and One Knights," enchanted by a dangerous musician.

Only out of school a short time before, I knew nothing of Wagner except the Chorus of Pilgrims in "Tannhaueser," having played it at the piano. For the rest I knew nothing of his works, and I was entirely ignorant of his theories; but I could not deny experiencing a secret sympathy for the man who had the gift of stirring up everybody and overturning the world. I awaited then with impatience the first representation of "Tristan and Isolde," which had been promised for a long time. How had the German master managed to render upon the stage this most poetic, this most passionate, of all the Celtic legends?

The desired day at length arrived. The house was entirely full. The King, twenty years old, appeared alone in civil costume in the grand royal box surmounted with gildings, which faced the stage. At this moment he displayed a marvelous beauty; his features wore the fineness of youth, his

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full forehead, surmounted by brown and curly locks, his grand blue eyes whose glance seemed always directed on high, glowed with a sweet brilliancy. All his person indicated a calm exaltation and an extremely pure enthusiasm. A brilliant salute of trumpets and repeated cries of applause greeted him; but his eyes still resting in his dream, he seemed not to see the crowd which applauded him. M. von Bulow raised his baton as director of the orchestra and the prelude commenced.

It developed itself upon the insinuating motive of the love filter, to which responded the plaint of desire, timid and languishing. The progression by which the two phases were intermingled and repeated with insistence, and the ardor with which they developed to the most extreme sonorities, gave an idea of a tenderness grandly and steadily increasing. As the obstacles were overcome, the music rose to the extreme abandon of an overpowering passion, and at last subsided to the death scene and a sigh.

But the curtain was raised upon the deck of a ship transformed into a tent of rich stuffs. A woman in white, with bare arms and loose locks, a diadem of gold upon her brow, was sleeping upon a divan. It was Isolde, the fiancee of the King of Ireland. The ship made way easily with full sails, and Brangaine raised the curtain and looked out upon the radiant sea while a sailor in the forecastle sang a wild song of love.

All musicians today know this astonishing first act of "Tristan and Isolde," and many poets have admired it without hoping to equal it. Love, at first concealed in the hearts of the unconscious two, increases scene after scene until it triumphs fatally over hate andl pride, which serve as the mask. This is a marvel of musical psychology in a master-work of passion. I often recall as if I were still hearing it the indication of trouble which I experienced at the first cry of Isolde on awakening out of her sombre dream. She invokes the Tempest to wreck the ship which is carrying her to espouse King Mark under the care of Tristan, a traitor to love. The situation, the state of heart, the tragic destiny, all appear in a flash in this first cry of the betrothed one in revolt.

This plunge of mine, unforeseen, into the Wagnerian orches-

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tra suffocated me. Without the slightest preparation I here came upon his later manner, in his most audacious attempt. It seemed to me that I had been thrown in a great squall upon a ship in distress, whose very joints I could hear crack. I was assailed in every sense, distressed by the waves and the noise of the wind, blinded by the foam, overwhelmed by the struggle. Absorbed in this orchestra, so nervous and tumultuous, it was impossible for me at the first moment to recognize the effervescence of the motives. Little by little, nevertheless, I became habituated to the maneuver, familiarized myself with the swellings of this ocean of harmony, and light penetrated this apparent chaos. Later on I experienced something new and surprising. My thought became illuminated by this living commentary of the music and penetrated entirely through the personages. They became transparent to me. The tumult which agitated the passionate heart of Isolde; indignation, irony, despair, love changed into hate, crying out for suicide and death—all these currents and counter-currents of thought insinuated in me such an entrancing persuasion, so irresistible a violence, that everything which passed in Isolde also passed in me.

I had entered into this perfect illusion of art which creates a complete forgetfulness of self. One no more criticises, one submits his life to the communication. The charm lasted even to the end of the representation. I followed with increasing emotion the grand scene of the first act where Isolde forces Tristan to drink with her the filter of love. This absorption of the two lovers after the fatal stroke, their mortal silence during which the long themes of tenderness begin to arise, this grand love which at length hurls them into each other's arms and which finds expression in an unparalleled hymn of exultation—this ensemble constitutes one of the most prodigious efforts of the stage. The noises begin to be heard behind the stage, the fanfares sound, the song of the sailors proclaiming the arrival of King Mark, who comes to seek his spouse, and the curtain falls upon the lovers, with difficulty awakened from their ecstasy. The tragic realities of life seize them again, but they rest under the sentiment of happiness ineffable, greater far than the fatality. What is this unexpected and unforeseen which has arrived? One has heard it, one has seen it;

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the fusion of two hearts into one soul has been accomplished under our eyes.

I will not enter into the detail of my impressions. They went on increasing and becoming more profound with the drama, like the surface of a fairy lake upon which lightly glides a canoe, where as in a mirror are reflected mysterious gulfs below and the vast expanse of the heavens above. I went through this marvelous night of love in the second act like a dream, one so melodious and so vast in its expanse, while the lovers penetrate gradually beyond their dream in their world of fancy far from the light of day, until the moment when the King arrives with his suite and signals anew the unavoidable separation of one from the other. After this superhuman transport the third act plunges us again into the abyss of human suffering. We portray the martyrdom of Tristan, exiled, wounded, sick in his chateau in Brittany, longing for Isolde in order to die, and attracting her to him from the other side of the sea by the magic force of his grief and his desire. If in the previous act there had been the drunkenness and the mystery of happy love, here was that of black sadness, of heart-rending desolation, of solitude and separation. No drama has ever given so powerful an expression to the malady of love, with its fevers, its prostrations, its hallucinations and its frenzies. In this formidable progression one remains suspended with the hero between life and death. By the arrival of Isolde, her last kiss to the expiring Tristan, the transfiguration and the death of the lovers leaves you in an atmosphere of exaltation, in a sort of ecstasy. The dream of the heart is realized in the tragedy of love.

This representation remains in me a souvenir of the most profoundly dramatic and artistic representation of my whole life. I had no idea of such intensity, such truth of expression of an ideal the most exalted. It is unnecessary to say that the interpretation was no less extraordinary than the work itself. The roles of Tristan and Isolde were played by Mr. and Mrs. Schnorr. The latter had a soprano voice a little feeble for her remarkable acting, and a temperament sufficiently passionate for the role. As to him, he was not at all an actor; he was a man suffering the fulness of his nature; he was the hero himself from head to foot, Tristan incarnate.

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His high stature, his beautiful head, with brown, curly locks, make you forget his figure, a little too stout. His eyes, a sombre blue, often illuminated with sweet light, like two stars burning in the azure. As with his sweet and rich voice he threw out the sparkles of silver like an inexhaustible fountain of melody. Gesture, attitude, visage, everything in him expressed a profound enthusiasm contained in a manly temperament. He united in his art nobleness and extreme energy and passion with the greatest tenderness and sweetness. Son of an illustrious painter, Schnorr had received a superior education. As Wagner says, he was a complete artist, equally endowed for poetry and for music, and the beauty of his voice had determined his entrance into a theatrical career. Before knowing the master and from simply reading the score he had become fascinated with the role of Tristan, which then passed not alone as incomprehensible in the eyes of musicians but still as full of the most insurmountable difficulties. "Before knowing me," said Wagner, in a beautiful article consecrated to the memory of Schnorr, "my friend had in him the ideal comprehension of my work and was assimilating it. All the fibres and tissues he had comprehended, the least allusions to the psychic mystery he had seized and developed with the greatest possible delicacy. When I saw him for the first time and took account of the illimitable gifts of this being I was filled with a tragic apprehension for his destiny." Richard Wagner had then found in this superb young man an interpreter who surpassed all his hopes. As he expressed it, "a hero of song, lately come to complete mastery." And again: "He became for me the type of the style I had dreamed in singing as in playing. Throughout my relations with Schnorr I comprehended a reciprocal and suggestive action which might create a cordial intimacy between two artists equally endowed with their own gifts, responding and completing each other so perfectly. This marvelous representation of Tristan opened a new perspective to my eyes, and rarely, perhaps never, has an artist been able to move me so profoundly by his own creations. His loss gives me a heartfelt pang before which silence alone is possible." Wagner goes on to tell that in the rehearsal of the great scene of the third act, after the malediction of the filter of love, which is the cul-

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minating point and which requires a tremendous effort of voice and passion, he was overwhelmed with emotion, and rushing toward his interpretator he embraced him with the words, "I have nothing to say. You have completely mastered my ideal." This was all. Nevermore did the master and his interpretator speak of this scene. From time to time only Wagner joked with Schnorr, saying, "To write the third act of Tristan is nothing, but to hear it sung by Schnorr, behold this is difficult." To get an idea of the power of the singing and acting of this artist, Wagner resumes his impressions in saying that the orchestra of Tristan "with its prodigious complication of motives and its river of torrent-like harmonies disappeared before the singing, or, above all, seem to be entirely contained in his living word."

The piece completed, the public called the author. When the curtain was raised a man of small stature appeared between the high figures of Tristan and Isolde, to whom he gave his hand. His face was feverish and pale. He bowed with a severe air before the public. Afterward he turned toward his interpretators and pressed their hands many times, as to give them credit for the better part of the success. I know nothing then of the relations of Wagner with his singers, nor of the marvelous concourse of circumstances which had rendered possible this representation; but I had the feeling of having been present at a grand event, a sort of a miracle of art.

—From La Guide Musicale.

(To be continued.)

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## GLIMPSES OF JOHANNES BRAHMS.

BY EGBERT SWAYNE.

Rarely have I been more interested in a work upon a musical subject than the recently published "Recollections of Johannes Brahms," by the excellent composer, Professor Albert Dietrich, and the eminent Swiss litterateur, Dr. J. V. Widmann, now done into English and combined in one book by Dora E. Hecht. Professor Dietrich, as everybody knows, went to Dusseldorf as a student during Schumann's time there. He was afterwards musical conductor at Bonn before going to his present position at Oldenburg, and thereby came into early relations of friendship with Schumann, and with the young Johannes Brahms. Of the first appearance of our great master nothing is better than this account:

"In the autumn of 1851," Professor Dietrich writes, "having then attained my twenty-second year, I went to live at Dusseldorf in order to be near Schumann, for whom I had the deepest veneration. He and his wife received me with great kindness, and I soon became a daily visitor at their house. Warm sympathy with the aspirations of young musicians was a leading factor in Schumann's character, and this explains the enthusiasm with which, in 1853, he welcomed young Brahms to Dusseldorf. Joachim had recommended him most warmly, and had also drawn Schumann's attention to the works of the young genius.

"Soon after Brahm's arrival, in September of the same year, Schumann came up to me, at a practice of our choral society, with an air of mystery and with a happy smile, said:

" 'One has come of whom we shall all hear great things; his name is Johannes Brahms.'

"And then he led him up to me. The appearance, as original as interesting, of the youthful, almost boyish-looking, musician, with his high-pitched voice and long, fair hair, made a most attractive impression on me. I was particularly struck by the characteristic energy of the mouth, and the serious depths in his blue eyes.

"Brahms (then twenty years of age) was soon at home in

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Dusseldorf circles, especially among the artists and their families, and he was a frequent guest at the houses of Sohn, Lesing, Cude and Schirmer, and also of the blind Fraulein Leser, an intimate friend of the Schumanns, at whose house many musical gatherings took place. His modest and winning manner soon gained all hearts.

"I have a particularly lively recollection of one evening party which took place, soon after Brahm's arrival, at the house of the hospitable and music-loving family, Euler.

"Brahms was asked to play, and executed Bach's Toccata in F major and his own Scherzo in E flat minor with wonderful power and mastery; bending his head down over the keys, and, as was his wont in his excitement, humming the melody aloud as he played. He modestly deprecated the torrent of praise with which his performance was greeted. Everyone marveled at his remarkable talent, and, above all, we young musicians were unanimous in our enthusiastic admiration of the supremely artistic qualities of his playing, at times so powerful, or, when occasion demanded it, so exquisitely tender, but always full of character; his wonderful compositions likewise took us by storm, so that there was a general desire to hear him again.

"Soon after there was an excursion to the Grafenberg. Brahms was one of the party, and showed himself here in all the amiable freshness and innocence of youth; pulling up turnips from the fields, and, cleaning them carefully, he playfully offered them to the ladies as refreshment. On the homeward journey Brahms and I, the only musicians in the party, found ourselves alone together. In the course of conversation he told me how, when composing, he liked to think of the words of folksongs, these seeming to suggest musical themes to his mind. Thus, in the finale of his sonata in C major, the words, 'My heart's in the Highlands,' had been in his mind; whilst in the sonata in F sharp minor, opus 2, he had built up the theme of the second movement on the words of an old German song: 'Mir ist leide, dass der winter beide, Wald und auch die Haide, hat genachet kahl.'

"These two sonatas were already masterly productions, full of power and imagination and perfect inconstruction. He presented me with the manuscript of the second sonata, very neat-

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ly written and with a dedication. As a rule Brahms never spoke of the works on which he was engaged, neither did he publicly make plans for future compositions.

"We spent the evening of that day at the hospitable house of Professor Sohn, whose pleasant music-room soon resounded with melodious strains. Among the party were some young Swedish artists, whose charming singing of quartettes rendered them most popular in Dusseldorf society. Then Brahms followed with the songs, 'O versenk' and 'Sie ist gegangen, die Wonnen versanken,' at which the enthusiasm of his audience knew no bounds. Most interesting also was his playing of Schubert's tender and poetical fantasia in C major. He also played variations out of his sonata in C major on the old song, 'Verstohlen geht der Mond auf,' with which he made a deep impression.

"The young artist was of vigorous physique; even the severest mental work hardly seeming an exertion to him. He could sleep soundly at any hour of the day, if he wished to do so. In intercourse with his fellows he was lively, often exuberant in spirits, occasionally blunt and full of wild freaks. With the boisterousness of youth he would run up the stairs, knock at my door with both fists, and, without awaiting a reply, burst into the room. He tried to lower his strikingly high-pitched voice by speaking hoarsely, which gave it an unpleasant sound.

"Once when expecting a visit from Joachim, Schumann jokingly proposed our composing a violin sonata all together, and then letting Joachim guess who was the author of each movement. The first movement fell to me, the intermezzo and finale were composed by Schumann, whilst Brahms wrote the scherzo on a theme from my first movement. After having played the sonata with Clara Schumann, Joachim immediately recognized the author of each part.

"The manuscript of this joint production was presented to Joachim, Schumann writing the following dedication:

F. A. E.

'In Ertwartung der Ankunft des verehrten und geliebten Freundes JOSEF JOACHIM, schrieben diese Sonate,
ROBERT SCHUMANN, JOHANNES BRAHMS,
ALBERT DIETRICH.'

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"At this time, it was in November, 1853, I sent the following description of Brahms to my friend, Ernst Naumann, a musician at Leipsic:

" 'The most wonderful thing about Brahms is that, although he had lived in complete solitude in Hamburg and until quite recently had known nothing of Schumann, Chopin and others, yet the ground which these moderns tread is quite familiar to him. His compositions, written already in early youth, soar to great heights.

" 'If his music does recall anything, it is the later Beethoven. Then there is the tinge of the folksong all through his works, and this it is, I believe, which lends such a special fascination to all his music.

" 'Add to this the inevitability and originality of even the most extraordinary and unusual combinations, which appear everywhere quite naturally, almost naively, hence the fine effect they produce.

" 'Brahms is, as he could not, indeed, fail to be, a splendid fellow; genius written on his brow, and shines forth from his clear blue eyes. He is twenty years of age, has already suffered much and gone through hard times; but he has learned much in this school of adversity, and his character has ripened early.

" 'This summer, for the first time, he emerged from his unfortunate surroundings, spent some months with Joachim at Gottingen, in order to attend lectures, and then came here to the Rhine.

" 'He was very happy in anticipation of better times, and in the enjoyment of the present, with its delightful freedom. He is now at Hanover. Joachim will not allow him to leave him. Schumann adores him, as I do. Ours is the heartiest friendship possible.' "

Upon this auspicious beginning follow various letters from Brahms and others giving very agreeable glimpses of the friendship existing between Madame Schumann, Joachim, and the rest, and particularly letters concerning Schumann's last illness during his seclusion in the asylum at Bonn. Before the funeral of Schumann a fresh light is thrown upon these sad days by the following letter, written to Professor Dietrich by Madame Schumann, from London, April 15, 1856:

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"'I can tell you but little good news about me. My heart is ever in Germany. I am living through dreadful days. I played at the Philharmonic concert yesterday with a bleeding heart. I had had a letter from Johannes in the morning, which made me feel the utter hopelessness of my beloved husband's state, although he most lovingly tried to represent everything as mildly as possible. I do not know whence I obtained the strength to play; at home my efforts were vain, yet it went all right in the evening. Think sometimes of your

'Clara Schumann.'

"On the 29th of June, 1856, Schumann died. Brahms and Joachim hastened to Bonn, and the three friends, 'walking close behind the coffin, accompanied the ardently loved and honored master to his last resting place.' Four or five years later Dietrich removed to Oldenburg, where he found a very satisfactory post as musical director at court. Here he brought out a number of important works, and the friendship with Brahms still continued. On one occasion he went to Hamburg to visit Brahms. He says:

"'It was at this time that I undertook the proposed trip to Hamburg, in order to visit Brahms, and stayed with his parents in an old and narrow street, in the town called the Fuhlentwiete. Brahms himself, in order to be undisturbed in his work, was living very comfortable at the house of a Frau Dr. Rosing, in the suburb of Hamm. It was to her that he dedicated one of his most beautiful works, the piano quartet in A major. Contrary to his custom, he played me some of the sketches for it, from which I gained the conviction that it would be a work of great beauty and importance.

"'I slept in his room, which was full of interest to me. I was surprised at the extent of his library, which from early youth he had collected with untiring zeal. Some of these books he had bought from second-hand dealers who frequent the bridges at Hamburg. There were some remarkable old things, amongst others Mattheson's "Volkommener Kapellmeister."

"'At breakfast I used to sit cosily with the dear old mother, whose kindness of heart was only equaled by her simple manners; her Johannes was always the inexhaustible subject of our animated conversations. She told me how, as a boy, he was

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passionately fond of tin soldiers, and could hardly bear to cease playing with them; and that even now, at the age of twenty-eight years, he kept them locked up in his desk. Later on, when he was showing me his library and also the contents of his desk, he pointed out to me the different boxes of soldiers, saying he could not bring himself to part with such dear mementos of childhood. His father usually left the house early in order to fulfil his professional engagements as music-teacher and player of the double bass. I only remained a short time with the dear people, and used to spend almost the whole day with Brahms at his charming country retreat, where we looked through his newest works, going into every detail—an occupation which was to me a source of keen delight.

" 'During those days we enjoyed the musical treat of listening to a charming female quartette, who used to sing Brahms' "Songs for Four Voices" most delightfully, in the neighboring garden. Brahms introduced me to them; they were the two Fraulein Volkers, younger sisters of Frau Dr. Rosing, and their two friends, Fraulein Garbe and Fraulein Reuter. Brahms had happened to hear this quartette at a wedding—he was playing the organ—and had liked their singing so much that he had asked the young girls whether they would practice his "Ave Maria," which he had just composed, which proposal they were delighted to accept.

" 'This quartette was the beginning of a small choral society, as a few more ladies joined them. Brahms promised them that if they would appear punctually and regularly he would always provide something new for them to learn, for "fix oder nix," was his motto. They also sang an old Italian church music, which Brahms arranged for a female chorus. In the autumn these practices were brought to a close by a small performance in the Petrikirche. The following year he again conducted the little society for a few months, until he left Hamburg.

" 'I had had an opportunity of hearing these four young girls at Dusseldorf the previous year. They were then, in 1860, on a tour down the Rhine with their brother, and came to Dusseldorf for the great Flemish Musical Festival. In a response from a request from Brahms, they were asked by Madame

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Schumann to sing some of his "Songs for Four Voices" one morning at Fraulein Leser's before a large gathering of musicians, amongst whom were also Joachim and Stockhausen. This they were most willing to do, and everyone was delighted with their singing.'

Still later Brahms came to visit at Dietrich's house, and

"Still later Brahms came to visit at Dietrich's house, and most agreeable is the account he gives of the simplicity and unaffected manner of the young master: 'Brahms arrived at our house. He was then the pleasantest visitor imaginable, always amiable and unassuming, always in good spirits; a child himself when with children, to whom he was devoted. He was happiest in simple surroundings, and considered our modest lot enviable. How often did he express his pleasure at being a witness of such happiness, and had circumstances allowed him to do so, it might then have been the right moment to have founded a home of his own. For he was much attracted by a young girl who at that time frequented our house. One evening when she and our other guests had left us—we had been a very lively party—he remarked with quiet decision: "I like her; I should like to marry her; such a girl could also make me happy." She was a very nice girl, blooming, natural, clever and with a very active mind.'

"The night before the concert Brahms delighted the orchestra by playing to them his variations on a theme by Handel. These variations are wonderfully beautiful and full of true genius; they close with a fugue that is perfectly fascinating, and that is saying much of a fugue.

"His rendering of this beautiful work raised the enthusiasm of the members of the orchestra to such a pitch that at the concert itself the performance of the G major concerto was simply perfect, much to Brahm's satisfaction and the delight of the audience. But a laurel wreath, which had been hung over his chair, he modestly laid under the pianoforte."

In the course of the letters which follow these extracts various reports occur on the early compositions of Brahms, among others of the first concerto in D minor, which Dietrich considers to be one of the grandest of his wonderful compositions. "I have seen the original sketch of this concerto," he says, "in the form of a sonata for two pianos." The scherzo

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was afterwards used as a funeral march in the German Requiem.

In 1863 Brahms removed to Vienna, where he ever afterwards resided. The letters continue rather frequent, considering Brahms' aversion to the confinement of pen and paper, and give various glimpses of new works recently completed. Among other things he speaks of sending Dietrich his "Requiem," but this is some time later, in 1867. Presently the important composition came to hand, and wonderfully delighted was Dietrich upon reading it over. He immediately sent it to Bremen to Reinthaler, the conductor, who was equally impressed with its greatness, and decided to perform it in the Cathedral on the following Good Friday, whereupon the news was communicated to Brahms.

The author continues:

"On the 4th of April, 1868, Brahms came to Oldenburg in order to play at a concert. We then heard one of his most beautiful works, the wonderful variations on a theme by Handel. His playing of them, as also of Schumann's piano concerto, was, as usual, distinguished by lucidity and poetical expression. He remained with us until the rehearsals began at Bremen. The performance was fixed for the 10th of April. Our frame of mind became more and more hopeful the more guests announced their coming to the performance.

"'Only Madame Schumann will now be wanting, but I shall sadly miss her presence,' sighed Brahms.

"His desire was secretly communicated to her, and although the journey from Baden-Baden was long, she arrived in time for the performance, giving Brahms a delightful surprise. We saw her enter the cathedral on his arm.

"At this first performance of the solo, 'I Will Comfort Ye,' was not yet in existence. Instead of it, Madame Joachim sang the air, 'I Know That My Redeemer Liveth,' from the 'Messiah,' and was followed by Joachim, who played Schumann's 'Abendlied.' How beautiful, how perfect, were both renderings! Never had the cathedral been so full; never had enthusiasm been so great.

"The effect of the splendid performance of the wonderful work was simply overwhelming, and it at once became clear to the audience that the 'German Requiem' ranked amongst

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the loftiest music ever given to the world. After the performance there was a select gathering of musicians and music-lovers at the famous old Rathskeller. In addition to Brahms (whose father had also come from Hamburg), there were present: Madame Schumann, with her daughter Marie, the Reinthalers, Joachim and wife, the Stockhausens, Bruch, the Grimms, with Richard Barth, and ourselves, all intimate friends of Brahms; also Rieter Biedermann, from Switzerland, the future publisher of the 'Requiem,' and many others from far and near, even one fervent admirer of German music from England—in all about one hundred persons."

The correspondence between Brahms and Dietrich seems to have fallen off very much a few years after Brahms' settling at Vienna, and the years following 1874 are represented in these pages by a few letters only.

(To be concluded.)

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## INTERVIEW WITH MARK HAMBOURG.

Mr. Mark Hambourg is a remarkable young artist. Barely twenty-one years of age, his professional career has embraced such unusual experiences as tours in Europe, Australia, much playing in England and now an American tour, during which he will play in about eighty concerts, including engagements with the best orchestras in this country. He was out only lately with the Boston Symphony Orchestra for eight concerts, during which he played alternately the Rubinstein concerto in D minor and the Saint-Saens' in G minor. With the Chicago Orchestra he played, December 22d and 23d, the Rubinstein Concerto, with great effect. As Mr. Hambourg was staying a fortnight in Chicago during the holidays, a representative of MUSIC took occasion to interview him concerning his art and his experiences as a pupil of Leschetitzky.

"I was born," said the artist, "in Bogutschar, in South Russia, in 1879, and I made my first studies with my father, who was a good pianist, a professor in the Russian Conservatory, and for several years head of the branch of the Royal Conservatory located in our town. My father removed to London, England, ten or eleven years ago, and he is now a well-established professor of piano there, having a large practice and a solid clientele. When I had reached the age of thirteen, or nearly so, my father sent me to Leschetitzky, at Vienna, with whom I studied for two years and a half, closing my career with him by many appearances in concert in Vienna and in the provinces of Austro-Hungary. With Leschetitzky I studied repertory, for my technique was already well established, and I had been playing in concerts off and on ever since reaching the age of nine years. I did not begin my studies so young as some artists; in fact it was not until I was about seven and a half years that I really began to take lessons on the piano.

"In Russia our conservatory course is quite severe, intended to take the place of the regular university course. Accordingly it includes not alone the usual studies upon two or more instruments, exercises in musical theory, musical history, and

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the careful study of masterworks, but also two or more foreign languages and a solid foundation of mathematics, philosophy and history of art. At the end of such a course the successful student receives the diploma of free artist, and is thereby absolved from his military duty, except one year, and is participant in all the privileges appertaining to university graduates, which in Russia are not inconsiderable.

"What sort of a teacher is Leschetitzky?" asked the press man.

"Leschetitzky is a great master," answered Hambourg, "a very great master of piano."

"What does he do?" asked the scribe.

"He drills one upon the repertory," answered the escaped one.

At this point the story was brought up, told by a Chicago girl, of her lessons with the same teacher and her hearing Leschetitzky drill Paderewski in all the minute nuances of his pieces, over and over again. The question asked was whether, after an artist had been subjected to a process of this kind, he could be called a free artist, and would not feel himself bound by the minute directions of his teacher.

"Yes, he does drill one in all sorts of nuances," said Hambourg. "He drills unmercifully. But the queer thing about it is that Leschetitzky never plays the same piece twice alike, and so the next time you come with all the nuances worked out the best you can, according to his directions, he is ready with a brand-new lot, which in turn you work out. And when you bring these he has still another lot. The result is that after you have studied the piece first of all in your own way, and then in the Leschetitzky ways, you are left free to follow your own taste, and after all the master likes you better if you arrive at a way of your own. It is curious, but this is the way of it."

Just here the interviewer went back to the childish experiences in concert and the question was asked how many pieces Mr. Hambourg had at that time.

"Oh, I had quite a repertory," answered the young master. "I suppose some twenty-five pieces, and some of them were quite important. At any rate, I was thought to be musical,

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as I well ought to have been. For besides hearing all these pieces from childhood taught by my father, my mother also was a musician, a fine singer, and I suppose I inherited something from her in the way of love for melody."

Here again a da capo was made to the Leschetitzky method, and questions were asked concerning the so-called "method" and the bandaged hands of pupils—the story being that diligent pupils were thought lazy unless their hands became so inflamed that they had to be bandaged with hot fomentations.

"Leschetitzky has no method," said Hambourg. "He expressly denies having a method. He says: 'Play with your feet, play with your elbows; play with anything, only play.' As for these bandaged hands, I never had any such experiences of my own. It is simply that ambitious girls come there and when they are told to work two hours a day on certain things they work six, seven, even eight hours; of course their hands give out and presently have to be treated with fomentations to reduce the swelling and take down the pain. His method is just to keep the hand easy and play in the easiest possible way. That is the whole thing. My knuckles gave me some trouble. Leschetitzky prefers the knuckles rather high, so that the thumb has plenty of room to pass under the palm of the hands; besides, he thinks the fingers have more power, and I think so, too."

Here another phase of Leschetitzky came up, his fondness for billiards. It will be remembered that great currency has been given a reported saying of Paderewski, that the principal thing he learned of Leschetitzky was how to play billiards.

"Yes, he is fond of billiards," answered Hambourg, "and he plays a very good game. I have often played with him until morning light, or at least until 4 or 5 o'clock in the morning. But it is not all billiards. He talks a great deal and tells his experiences. He has met everybody, you think, from the reminiscences he tells, and as he is witty and a brilliant conversationalist he is immensely entertaining and, I may add, instructive. Every summer when I go to Vienna to meet the master, it is the same thing over again; and always

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he has a lot of new and interesting things to tell. He was a wonderfully fine pianist himself and played the whole repertory. One may be sure of this from the training he has given so many eminent pupils—Essipoff, Paderewski, Mme. Zeissler, Mme. Hopekirk, and so on."

"When I graduated, as I might say from the master," Mr. Hambourg went on, "I made a debut in Vienna in the Chopin E minor concerto, and I had excellent success; so much so that I appeared in twelve concerts in the first month."

"What sort of things are you playing in your recitals this season?" he was asked.

"I am playing all sorts of things," he answered. "Of Beethoven I am playing the sonata opus 101, in A minor, the opus 57, the Waldstein opus 53, and so on. The opus 101 is rarely played, but I ventured upon it in Milwaukee, and it pleased them immensely. I was afraid at first to put in upon the program, owing to its belonging to the last period of Beethoven and as such possibly beyond the public. But it was remarkable how they took to it. To mention some of the more difficult things I am playing this season there are the different sets of variations by Brahms, the Paganini and the Handel—all of which are great favorites of mine. The Schumann Fantasie and Toccata are other pieces which I like very much indeed. I am not doing so much with Liszt. The rhapsodies are rather played out, and I use only the less known ones, especially the eleventh. Just now I am playing the Midsummer Night's Dream music, which I think rather good."

"I play a great deal of Bach. Such things as the organ fugues arranged by Liszt and Tausig—particularly the one in A minor and the rarely played Prelude and Fugue in D major, arranged by D'Albert, and the Fantasia and Fugue in G minor. The Chromatic fantasia and fugue is a great favorite of mine. In fact I love Bach; I find it musical, full of sentiment, and very stimulating from an intellectual standpoint. As technique you know it is excellent. I find also that Bach succeeds well with audiences. Among the less known things of Schumann I am playing the Humoreske, which is rarely played. It contains some very beautiful ideas."

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"Among the less heavy pieces in my concert repertory are some charming pieces by my friend, Edouard Schuett. He is no longer young, for he must be towards fifty or possibly past it. His Caprices, Intermezzos and the like, though small, are very charming.

"I also use his paraphrases of the Strauss waltzes and other things. I have often played his concerto in F minor."

At this point the inevitable question, overlooked by the New York reviewer, was propounded, "Who is your favorite composer?" The question is not so foolish as it looks, since the likes of a muscian are matters of temperament; and just as a fowl confessing to fondness for flight would be expected to prove strong of wing, or if fond of swimming, web-footed, so the pianist preferring the pieces of insignificant génre is expected to be of the traditional intellectual caliber of musicians, reluctant to wear out good grey matter by thinking. Mr. Hambourg is not a young man of this kind. He has likes, and rather positive ones, too; he plays with immense temperament, and everything which interests him must do so alike upon the intellectual side as well as upon the emotional. In fact, despite his very evident emotionality of temperament, I fancy that his feelings are more apt to be awakened by anything which stirs his intellect thoroughly than by appeals to his emotions merely.

"I like them all," he answered. "Bach, Beethoven, Schumann, Chopin, and all, but most of all Bach, Beethoven and Schumann. I have had good success with Chopin, particularly with the concerto in E minor, but to me Bach is the best master of the whole lot."

"Have you written anything?" asked the scribe—suggestively but not quite honestly, for he had seen the proof sheets of a new Gavotte in A minor, just now in the press of Schirmer.

"Yes, I have written quite a number of pieces, mostly small," said the artist. "I studied composition first in Vienna and then in London, curiously enough with an American, Mr. Clarence Lucas, a Canadian. He is a very clever man and a great master of counterpoint. Professor Prout considers him one of the best in England. He has a great faculty of trans-

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forming a theme in a hundred different ways. He can make anything out of any motive one can assign. I have composed songs, pieces for violin, and the like. All sorts of things, meaning some day, please God, to do something worth while."

At this point Mr. Hambourg was asked about his brothers and sisters. He answered that two of his brothers were very good players; one brother is a violinist and another a good 'cellist. All the family is musical. The violinist accompanied him one season in Australia. The success was such that they played fifty concerts in three cities—Sydney, Melbourne and Adelaide.

Among the amusing experiences of the traveling concert pianist few things appealed to Hambourg so strongly as the case of the Australian farmer who presented himself one morning at the hotel, saying: "I have come four hundred miles just to hear you play Chopin's 'Becaus.'" It turned out to be the Chopin Berceuse that the rural gentleman wished to hear.

Later on Mr. Hambourg played several selections: The Brahms Handel variations and fugue, the Bach Prelude in A minor and fugue, that in D major (D'Albert), and part of the Chromatica. In all he played with great breadth, sureness and intelligence of technique, and with lots of temperament. Sentiment he has in plenty, but the other side is not lacking. Few artists play Bach in a manner more likely to command the attention of the public. Undoubtedly his temperament sometimes carries him rather far in the direction of power, but he readily recovers himself. His tone-production is forcible, perhaps rather too much so for a small room; it requires the ample spaces of public halls. But it is a singularly full and sonorous tone, and the singing quality is very marked, particularly in his private work. He is an artist who ought to have a future. With attainments so advanced at his age, and with so much original force of musical gifts he will be expected to occupy a commanding place in the musical world. Personally he is of medium height, rather thick and solid, very quick of mind and full of intelligence. He is ready for a joke, speaks a number of languages, English very well, and has seen the world. It is coming time for the world to see him.

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# GODOWSKY'S CHOPIN STUDIES: TECHNICALLY AND AESTHETICALLY CONSIDERED.

BY ADOLPH BRUNE.

(Professor of Harmony, Chicago Musical College.)

As a student of piano and a composer of serious aims, I have been greatly interested during the last two years in the remarkable arrangements from the Chopin studies, which Mr. Godowsky has been making—most of which I have had the pleasure of hearing and examining privately during the course of their production and after completion. Such of these works as have been published have already received extended notice in MUSIC; nevertheless, at the risk of being tedious, I have thought better to include in my study the published pieces as well as the eighteen or twenty which still remain in MSS. What I have to say would perhaps be clearer to the reader if musical illustrations could be employed; but besides the difficulty of preparing them from the MSS. copies, they would add so much to the bulk of the article that I have contented myself without them.

All of these Godowsky arrangements had their origin, it will be remembered, in the desire of providing for a more ample development of the left hand; but in the course of his work, while never losing sight of this fundamental idea, Mr. Godowsky has shown a progressively higher conception, whereby the latest studies not only give the left hand more to do than is found in any of the classical works for piano, but also bring out new beauties in the music, through this infusion of a richly pulsating life in that part of piano composition which is commonly left almost bare—out of consideration for the convenience of players.

Of the twenty-seven studies by Chopin only two, Nos. 9 and 10, Op. 10, might be called left-hand studies; and in only a few, for instance Nos. 4 and 10, Op. 10 and Nos. 1 and 12, Op. 25, the left hand is of equal importance, technically to the right hand. In Liszt's "Transcendent Studies" only No. 10 is for the left hand. The Paganini study No. 2 and "Waldesrauschen" offer equal difficulties to both hands, but in

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the three concert studies and the Gnomenreigen the left hand does not share the difficulties very extensively with the right. Of Tallberg's studies only in numbers 2 and 5 are the technical problems equally divided between the two hands. Henselt gives more opportunities to the left hand. See his studies, Op. 2, Nos. 1 and 11, and Op. 5, Nos. 6, 9 and 10. Brahms in his Paganini studies gives the figuration alternately to both hands.

There are a few studies, for instance, Moskowsky, Op. 24, No. 1; the F sharp major studies by Tausig, partly the A flat major study by P. von Schloeser, etc., in which the left hand predominates. Yet there are a great many technical problems that have not been applied to the left hand.

In the Godowsky arrangements of the Chopin studies, several of which are published by Schirmer, this gap is filled, and it may interest the readers of MUSIC to know the treatment these studies receive and the manner the difficulties have been overcome that offered themselves to the arranger.

The first study of Op. 10 has widespread chords for the right while the left suppiies only the bass. Henselt in Op. 2, No. 1, has a very similar figure for the left. The difficulty for the arranger was to find something for the right to do. The original has no rhythmical or melodical motive of any kind that could serve this purpose. In the arrangement the left receives the figuration unchanged except two measures (forty-one and forty-eight where the figure is interrupted for one quarter to better mark the sudden modulation, E major, C dominant). The additions are, first: the right brings the same figuration as the left in contrary motion and a chord at the beginning of every measure. The harmonization is scrupulously retained throughout. The result is at once an increased tone power and brilliancy and the added chords mark the rhythm and make the change of harmony stronger.

No. 10, Op. 2, with its chromatic scale for the 3d, 4th and 5th fingers, is arranged for the left hand alone. It is a purely technical study. The measures 19-30 have been slightly modified to retain the harmonical contour of the original; the study is altered only occasionally for a quarter (for instance, measures 3, 8 and 17), here and there. In order to give the chromatic scale to the 3d, 4th and 5th fingers, it became neces-

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sary to place the chords over instead of under the scale. Great musical value can be attributed neither to the original nor the arrangement, but as a study it will be extremely useful, as the facility to pass the three left fingers over without the thumb will be found very helpful in very many passages.

In a later arrangement (or transformation) of the same study Mr. Godowsky has given also the exact right hand part to the left, but so that the 1st and 2d fingers (the 3d helps occasionally) have the chromatic scale. In the first half the left has also the chords of the original, later on a melody is given to the left in addition to the chromatic scale, a different combination. The right has a light staccato triplet of figure of eighths. (The combination of three in the right against four in the left is not of so frequent occurrence as the reverse.) The effect is very beautiful, like those scherzi of Mendelssohn in lightness and daintiness, although entirely different in harmonical and melodical treatment. It is a very difficult but effective concert piece. Godowsky has named this piece "Ignis Fatuus"—a well chosen title.

The next is the black keys study, Op. 10, No. 5. Note for note, the right hand part is given to the left. As in No. 1, the arranger was compelled to invent a treble part which would not only fit into the harmonical structure but also partake of the character of the piece. It needs but a glance at the composition to be convinced that this has been very happily accomplished. The climax towards the middle of the study is possibly more effective in the arrangement than in the original.

This study Mr. Godowsky has also arranged a second time, transposed to C major, so that it becomes a study on white keys. This study is again treated differently. While the right hand part is exactly reproduced in the left, Mr. Godowsky has given to the right material evolved from the original figuration, thus filling in the harmony dexterously, at the same time weaving into this undulating texture some melodic phrases, consisting mostly of passing notes and semi-tonic suspensions, that add an element of beauty to the study that is absent in the original. And yet in spite of all these additions the whole has not become heavy or lost the character of the study. Look at the manner in which parts of the original

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technical motive are combined with the middle part, and how happy is the introduction of the entering phrase towards the recapitulation!

The C major study, No. 7 of Op. 10, takes the right hand part from melodic middle voice in the original and the left has the upper parts but adapted to the left instead. Only in the middle has the right retained the melodic progressions of the original while the left combines the technical motive. I believe there is no study of this particular technical difficulty in existence for the left hand. This study is one of the easier ones and the arrangement sounds as beautiful as it is useful to the left hand.

Another arrangement of this study, transposed to G flat, which a competent authority has pronounced the most successful of all the adoptions, retains the original motive unchanged in the left. It is, of course, more difficult than the form given above. To this the right plays a tender melody, sometimes veiled with fioratures, entirely Chopinesque. Occasionally the right takes the technical motive, while the left takes up the melody, then again both hands have the motive. Beautiful is also the effect of the organ point on D flat. The harmony is rarely changed, but, as in the transposed black key study, is enriched in the same manner without changing the structure.

In the F minor study, Op. 25, No. 2, the left plays besides the original right hand part a supplementary part giving the fundamentals of the underlying harmony. The right has a counterpoint which abounds in rhythmical intricacies. The harmony has undergone quite frequent changes; there are a number of harsh dissonances in this study but they are disagreeable only when the study is played in moderate tempo and not smoothly. In the required tempo their character is so fleeting as not to be noticed.

The study in G sharp minor is one of the most difficult of the whole set but also one of the most beneficial, brilliant and effective of them. The left has again the original study, almost unchanged except in a few places where the right takes one or two of the thirds. The right takes its material from the original bass part placed partly higher, partly lower than the left. Harmonically there is the strictest adherence to the original except in measure twenty-three.

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The G flat major study, Op. 25, No. 9, is even in the original of lesser importance, its pleasing, rather superficial brilliancy is retained in the arrangement. It is a very useful study, just as cleverly treated as the others but does not call for any especial comment.

Different is it with the A minor, Op. 25, No. 4. The original is one of the weakest of all the twenty-four studies of Op. 10 and 25; the study is for the left hand alone; and what is expected of this mostly neglected member in this study would make this arrangement next to impossible of execution, did not the most careful indication of fingering and pedal marks give a clue as to how it can be done.

Upon a superficial examination this arrangement seems to have nothing in common with the original. A closer study shows that the structure is retained throughout (omitting only a few details) and the melodic even more so. But instead of keeping the single motive of the original (the staccato chords) this study is rearranged in the manner of variations wherever the first idea occurs, and the remainder as ritornelles with a kindred treatment. In this study Mr. Godowsky has shown a fertile imagination and a superior knowledge of the possibilities of one hand playing. To play this study in such a manner that one does not constantly wish the performer would use both hands not only requires the greatest independence of the fingers, a flexibility of the thumb and great skill in mute finger-changing, but also a most delicately trained ear for tonal proportions, combined with a masterly use of the pedal.

Another study for the left alone is the arpeggio study, Op. 10, No. 11, transposed to A major. (Of the necessity of transposing some of the studies, one can be easily convinced by trying to play the original in E major; some of the chords quite easy in E flat are quite the reverse a semitone higher. A detailed analysis of this study would be beyond the limits of this article, as it would be necessary to reprint the whole study. Perhaps the following remarks will be sufficient to appreciate the great artistic merit of the transcription.

The first two measures bring a canonical imitation in the octave—a quarter later—of the melody hovering above the broken chords; measures 5 and 6 show the same treatment.

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Measures 3, 4 and 7 are as in the original. The 8th measure brings out the interlude in a characteristic way. The next seven measures have a clever and very melodious counterpoint in sixteenths in the middle voice, the harmonies being kept intact. Then the phrases of the original are divided, imitation of the initial phrase (measure 1) and new melodical material are introduced, so that the study becomes more contrapuntal in character till the repetition, where the imitations appear as before but syncopated. Nothing of the original is omitted and the whole is greatly enhanced by the additions. When properly played I would prefer this arrangement to the original. This of course smacks of heresy, but it is my opinion, nevertheless.

The most brilliant of all is perhaps the arrangement of the F major study, Op. 10, No. 8. The left hand brings the original study almost intact. The strong rhythmical motive of the first measures does excellent service throughout. In the first repetition the right hand has, besides this motive, the broken chord in contrary motion to the bass—adding greatly to the sonority, brilliancy and difficulty (even Mr. Godowsky thinks this part rather difficult). The modulatory part after the D minor episode has undergone the greatest change. The continuance of the rhythm and added harmonizations in double note passages are the chief causes. The Coda uses the beautiful melody of the middle voice in contrapuntal writing to make this part a fitting close of a masterly setting.

The study which has gained most from Mr. Godowsky's help to bring out its poetic possibilities is, in my estimation, the E minor study, Op. 25. It becomes fuller and in the repetition after the E major part also more varied and interesting in rhythm. In the first twenty-eight measures the harmonic changes are slight. In the following sixteen measures the left hand takes the exact notes of the right hand part in the original, to which the right plays a simple, expressive melody, which necessitates passing changes of the harmony. After the major part the additions become more important. The left has the melody with its supporting chords and the changing notes from below as the original; the right has the changing notes from above and a counterpart, modeled after the melody in the middle voice of measures thirty-seven to forty-

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one. The proper balancing of the different parts according to their musical importance is immensely difficult; the effect is very poetical when played with the necessary repose. The last seventeen measures are very much changed. The bass progression is taken as the melody and to this are added chords at once powerful and in keeping with the preceding. The rather weak ending of the original has, through filling in and continuance of rhythm, become more imposing than in the original.

In the major part of this study the left has the original melodic idea and a figuration similar to that of the original right hand part. The right has passages in thirds, as we meet with in Chopin's works. From the sixteenth measure the latent melody with its harmonization is retained, but only at close comparison does the figuration show its identity. Where the sixteenths enter in the original study, this arrangement shows, besides the thirds passages in triplets as before, a counterpoint in sixteenths for the left which is woven around the broad melody without obscuring the same. The rich tone color produced through this combination must be heard to be appreciated.

The arrangement of the study in sixths is remarkable, besides its great difficulty, on account of the expressive melody that Mr. Godowsky gives to the right hand. It is a melody that seems to grow out of the study and is brought to a great climax. Notice should also be taken of the ingenuity with which passages are amplified; for instance, the chromatic scale in sixths with its succession of augmented triads. This does not occur very often. Another example is to be found in the first act of "Tristan and Isolde."

The A flat study, Op. 25, No. 1, has been arranged for the left alone and with great orchestral effect for both. Mr. Godowsky introduces a very effective counter-melody in both arrangements. Both studies are very difficult.

The A minor study, Op. 25, No. 11, competes with the F major study for the first place in point of brilliancy. The A minor is certainly more difficult; a veritable tempest of sound. Probably not more than half a dozen of the greatest virtuosos can do justice to it. The exact notes of the original are changed more in this arrangement than any other.

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The right has the motive of the left in the original and, in order to avoid a collision between this part and the descending chromatic scale, it became necessary to commence it on C instead of F. In the fourth measure the passage again is changed to adapt it for the left. Listening to this study the changes are hardly noticeable. The march motive (of a dotted eighth, a sixteenth and a quarter) is used in almost every measure; and with great effect, if the player bring it out. Doubling the chromatic scale in octaves and placing it under the chords is another device resorted to for increasing the tone power. This study abounds in technical feats that pass unnoticed, for instance, a very difficult left hand figure and other things.

The A flat study, Op. 10, No. 10, is transposed to D major. It is treated with even greater freedom than the preceding. There are new rhythmical combinations, new melodic material and immense technical difficulties, all worked up in to an orchestral climax of superb power, after which comes a soft part which is harmonized in a way that is entirely original; it is beautiful and is the result of polyphonic thinking so often exhibited by Mr. Godowsky in his original compositions.

Very original is the idea of combining several of the studies into one, and the fact that this is possible with so insignificant changes as we find in these pieces might be taken as indications that Chopin used the same pattern more than once. Mr. Godowsky has combined the two G flat studies, Op. 10 and 25. The E flat (Op. 10, No. 11) transposed to F; and the F major study, Op. 25; also the three A minor studies into one, Op. 10, No. 2, Op. 25, No. 4 and 11.

In the first. the left hand has the G flat (the black key work), note for note, through sixteen measures, the right has the first eight measures of Op. 25, and repeats four measures, after which the right has Op. 10 and the left Op. 25, for four measures, concluding with the original cadence of measure eight. In this manner the whole is treated. Later the rhythm of Op. 25 is intensified by emphasizing the voice work. The dissonances thus produced are in no way harder than those in the beginning of Chopin's Berceuse, when played with the proper discretion and lightness of touch the harshness disappears and only the satisfaction of a clever canonic imita-

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tion remains. That the whole is not a mere caprice of an artist that might evoke the complacent smile of a musician in his study, but a beautifully sounding concert piece, was conclusively proven by the spontaneous applause of the audience on its first appearance in Chicago. Mr. Godowsky has called it "Badinage."

Equally beautiful, in my estimation even more so, is the second combination. The manner of proceeding is similar and as it is neither necessary nor interesting to repeat the laudatory adjectives, I will only advise pianists, first, to hear it if possible, and then practice it if it is within their reach.

It is idle to inquire whether Mr. Godowsky was impelled by the obvious lack of technical work for the left hand in an artistic form, or simply through interest in this work, to compose these arrangements. The results would be the same. And if Liszt could transcribe the ninth symphony, Hans von Bulow "Tristan and Isolde" and Tausig the "Invitation to the Dance," by Weber, then one can hardly reproach Mr. Godowsky with lack of reverence for these master works of Chopin. The great discretion with which Mr. Godowsky has retained every harmonic and melodic progression, whenever possible, the way he evolves the right hand part from scanty indication in the original and the intuitive manner in which he has added melodies where it became necessary, certainly show that Mr. Godowsky came well prepared to his task. Remarkable is the growth that the later studies show. If the rhythm has in some studies become stronger and the treatment more contrapuntal, this would be taken as improvement rather. Chopin's weakest talent was counterpoint, as is well known. Beethoven's last works, Brahm's, Schumann's, Liszt's (in a different way), the whole field of modern piano literature show the inclination to combine the contrapuntal art of Bach with the different melodic construction of ours. This trend is also very pronounced in Mr. Godowsky's original compositions, for instance the "Valse Idyll," and for a writer with so great a facility of writing brilliant passages, this is a very distinguished merit.

The great difficulty of these arrangements will prove a stumbling block to many. But the difficulties of Beethoven's sonatas, or the compositions by Liszt and the original studies

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by Chopin were as great, I think, to their contemporaries as these studies are to us. An artist should not be bound by any such considerations. It is true there will not be many who can play these studies in public, even if they so desired. Neverthless, even they can derive great benefits in various ways from studying them. The new fingering for many passages (for instance for the chromatic scale in thirds) is certainly worth while studying. The greatest technical difficulty of piano playing is probably that of gaining perfect control of the thumb. From the time before Bach when the thumb was not used at all, till now, the use of the thumb, especially on black keys, has steadily increased.

The fingering for diatonic double thirds, as given in the E minor study and elsewhere, shows how such passages can be rendered in perfect legato. The greatest flexibility of thumb is required in the arrangement of the A flat, Op. 25, study for the left hand. Another instance is the beginning of the F minor study, and the A minor, Op. 25, No. 11. Also the fourth finger demands great cultivation in these studies, for instance Op. 10, No. 2, and Op. 25, No. 11, in the example given above. The right hand is furthermore not put in the background, but has also very rich material for practice; see the transposed black key study and the C major, Op. 10, No. 1, and the concert arrangement of the "Bird" study.

An essential part of modern piano playing (also applied to Bach's works, the oldest of the modern composers) is the training of ears and fingers for the proper balancing of the different parts. This artistic ability is one of the chief requisites demanded for a successful performance of these transformations. Take, for instance, the combination of the arpeggio and the F major study.

Another thing few players possess is the absolute repose in complicated and contrary rhythms, so often required in compositions by Liszt, Chopin, Schumann, Brahms. Again, in this respect, these studies offer very valuable and partly entirely new possibilities; see the transposed A flat study, Op. 10.

The harmonical treatment of these studies also calls for great praise. The undertaking of Schumann and Liszt to arrange the caprices of Paginini for piano was certainly in a

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way easier, as they could give full play to their individuality; as a comparison of the G minor study in this list for instance, will show. But here the greatest virtue was discretion. It was not necessary that every harmonic progression be slavishly reproduced, and weak harmonies be retained even if that had been possible.

I have taken care to emphasize in the above review how carefully Mr. Godowsky has adhered to the text. But there remain a great many instances where an alteration became not only possible but necessary. And here the thoughtful, refined feeling of the artist shows itself. A careful comparison of the original with the arrangement will show this. That the ripe individuality of the composer as shown in his original compositions is also there present, is evident. And as the harmonization of every composer of any merit is necessarily individual, therefore, one will find progressions that sound hard —even harsh, but that has been the experience with every new composer, if he amounted to anything. History proves this. In these compositions it depends largely on the feelings of the player for just such progressions, whether they please or become ugly. Because of the widely different tastes it is not possible to illustrate the foregoing assertion. As to the klaviermaessigkeit of the arrangements, emanating from such a great artist and virtuoso, there can be no question. Whether these compositions are in all cases properly called arrangements is doubtful, as some of them (particularly those above) are far more original than that word would imply.

Of the studies as a whole, it can be said that they must prove eminently beneficial as practice, and most of them are also very effective and beautiful music; and this, after all, is the highest praise possible to bestow on them.

They are unquestionably a very valuable addition to the piano literature, one of the most important for many years.

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## REGINALD DE KOVEN.

Reginald de Koven was born in Middletown, Conn., April 3, 1859, the son of Rev. Henry de Koven, a prominent clergyman of the Protestant Episcopal Church, who took up his residence abroad in 1872, and there prepared his son for Oxford. His ancestors on his father's side were well known throughout the history of Connecticut, from the time that Captain de Koven, of the English army, came from England to America in the eighteenth century, and married the granddaughter of Gov. John Winthrop of Connecticut. On his mother's side he comes from the Le Roys, of early New York history. His uncle, Rev. James de Koven, was a prominent figure in the history of the Episcopal Church as an advocate of High Church principles.

Reginald de Koven entered St. John's College, Oxford, and was graduated with high honors in 1879, being the youngest B. A. of the year. He displayed his musical talent when very young, and began to study when seven years old.

When fourteen years old he studied piano playing under William Speidl at Stuttgart. After leaving Oxford he again studied at Stuttgart, taking up harmony and the piano under Dr. Lebert and Prof. Pruckner. He then studied harmony and counterpoint with Dr. Huff, at Frankfort, and from there he went to Florence, where he studied singing under Signor Vannucinni, an able Italian master. In 1887 his first opera, "The Begum," was brought out by the McCaull Opera Company, and was a decided success. Previous to this he also had written a light opera, entitled "Cupid, Hymen & Co.," which was rehearsed by a company, but never produced on account of the financial failure of the company. Encouraged by the success of "The Begum," Mr. de Koven again visited Europe, to further prosecute his studies, and at Vienna the pupil of

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MR. REGINALD DE KOVEN.

Richard Genee, the distinguished operatic composer. During his stay at Vienna he wrote his third opera, "Don Quixote," produced by the Bostonians in 1889, a work which at once gave him a prestige as a dramatic composer. He next pro-

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duced "Robin Hood" (1890), which by its delightful and picturesque qualities won an instant and permanent success, and took rank with the few standard operas, and was the first admitted to that list by an American composer.

After "Robin Hood" came "The Knickerbockers," a melodious and interesting work; then the brilliant and tuneful "Fencing Master" took the public by storm. This was followed rapidly by "The Algerian," which displayed the same refined, melodic invention, richness of harmony and skillful construction throughout, which mark all his works.

This again was followed by "Rob Roy," a work of equal melodic invention with "Robin Hood," combined with much greater orchestral skill and importance. This work was a marked success, and had the longest continuous run in New York that any opera has ever enjoyed.

"The Tzigane," played by the Lillian Russell Company, was his next opera, and was distinguished by much local color.

"The Mandarin," a Chinese opera, his latest work, pronounced very dainty in orchestras and felicitous in invention, is now in the midst of a successful run.

Mr. de Koven has proven himself a most prolific writer, having written and published over one hundred compositions in song form. There are few singers, indeed, who have never sung "Marjorie Daw," his earliest composition, of which he wrote both the words and the music. Others are "My Lover Will Come To-day," "O Promise Me," "Indian Love Song," and "A Winter Lullaby."

As an operatic composer it may with truth be said that he has accomplished more than any American contemporary. Mr. de Koven is a member of most of the fashionable and exclusive clubs of New York and Chicago. In 1884 he married the eldest daughter of ex-Senator C. B. Farwell.

Mr. de Koven's work as musical critic of the New York World, a post he has occupied since 1891, has placed him in the first rank of musical journalism.

Among the later works of Mr. de Koven are "The Highwayman," his most artistic work (1887-8), "The Three Dragoons," and since then two very important ballets (for five hundred people), "The Man in the Moon," and "The Man in the Moon, Jr."

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MR. MARK HAMBOURG.

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"Robin Hood," under the title "Maid Marian," was played for three years in London, and was afterwards taken through the provinces, to South Africa and Australia. There is a curious and interesting financial element connected with the extremely successful "Robin Hood." When this opera was finished and accepted by the Bostonians, the composers, Messrs. Harry Smith and De Koven, were willing to sell it outright to the Bostonians for $2,500. This amount seemed to the company too great to risk; they therefore accepted it upon the usual royalty terms of 10 per cent of the gross receipts. About a year ago it was stated that under this agreement an aggregate of nearly $200,000 had been paid the fortunate writers, and the opera still continued enjoyable to the players and most delightful to the box office. Mr. de Koven, therefore, has the honor of having written works which have given delight to hundreds of thousands of hearers for many years and have made money more freely than perhaps the operas of any other composer now living.

Many of his songs also have had a wide popularity. His song-book upon the songs of the late Eugene Field has been very successful.

Mrs. de Koven is herself a good practical musician, a woman of the world with magnificent presence and great savoir faire. The Sunday musicales at their pleasant New York residence have enjoyed the active co-operation of the greatest operatic artists, not excepting Jean De Reszke himself. Mr. de Koven had a run of typhoid fever last autumn, and is now for the first time in ten years taking a rest. They have taken a house in Washington—as the easiest way of getting away from music for the entire year.

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## MR. CARL BUSCH.

Few musicians of foreign birth have shown themselves so active in American musical affairs as the subject of this sketch. Mr. Busch was born March 29, 1862, at Bjerre in Denmark. At an early age he was instructed in music and entered the conservatory, where he continued for four years. His master in the violin was L. Tofte, concertmeister of the opera; harmony and composition he studied under the famous com-

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poser, F. P. E. Hartmann and the venerable Niels W. Gade. During the latter part of the conservatory course he played in orchestras under the direction of Gade, Svendsen, Mallig, Dahl, and others. Upon completing his conservatory course he went to Brussels and then to Paris, remaining in the latter city one year, during which he played and studied under Benj. Godard, and was in the orchestra under Gounod at the first production of "Mors et Vita." Mr. Busch came to America eleven years ago, coming immediately to Kansas City, where he very soon got an orchestra together and with few interruptions has maintained the organization of his Philharmonic orchestra for nine years past, or nearly so. Besides drilling various orchestras, he has done a great deal of work in church choirs, male singing societies and the like. In short this indefatigable musician has found ways of busying himself in the higher aspects of music in the comparatively new city of Kansas City, as if he had remained in the old country and had chosen to serve its long established institutions.

Mr. Busch has been an active composer in a variety of directions. Among his compositions for orchestra the following were included in a program he gave in Leipsic last year: Prolog to Tennyson's "The Passing of Arthur;" love scene from the "Pastoral Suite;" symphony in D minor; festival march, written for Stockholm; an arrangement of an American folksong for string orchestra; Elegie (strings); "Elaine," sketch after Tennyson; American rhapsody. Of cantatas he has written several. "The Lady of Shalot." "The Voice of Spring," tenor solo and female chorus; "King Olaf's War Horns," baritone solo and male chorus; "Valkyrie Song," contralto song and mixed chorus; his new cantata, "The League of the Alps" has been accepted for the musical festival at Hutchinson, Kansas, in 1901. Mr. Busch has also written a variety of ambitious songs, with different combinations of obligato, male choruses, anthems and the like. The best of all is that despite the uphill character of such a task as that of supporting serious orchestral concerts in a small city, Mr. Busch has won the good will of the community and finds himself amid surroundings affording not alone a variety of congenial professional activity but also sympathy and no small degree of admiration. All of which is as it should be.

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## MISS SARAH ELIZABETH WILDMAN.

Few young players give better evidence of all around qualifications than Miss Sarah E. Wildman, a Chicago girl, who for several years was a pupil of the editor of this magazine in piano playing and of Mr. Harrison M. Wild upon the organ. Later, by Mr. Mathews' advice, she went to Mr. Godowsky, with whom she has studied now three years. Miss Wildman is an excellent concert player upon the organ and for several years has given organ recitals at her church, the Fourth Baptist, at Ashland avenue and Monroe street, and more than four years ago she began to play piano recitals. Upon the organ she possesses practically the whole repertory, ranging from the quiet pieces by Hesse and Rink, along through a liberal representation of Bach and such extreme modern bravoura as the concert pieces by Thiele. Like all the newer players, she is strong in the modern French music, by Guilmant, Mailly and Widor. Upon the piano her repertory covers a vast range, and her pieces she plays by heart—a habit which unfortunately she has neglected to form in the organ works.

Miss Wildman intends to devote herself largely to educational recitals, upon either piano or organ. Her piano repertoire embraces all the usual range of artists, including quite a variety by Liszt. Her technic is liberal and her playing remarkably intelligent. All her interpretations are characterized by good sense and reliability rather than by any kind of flighty element. She is, therefore, well adapted for clubs, schools and the like. She is actively engaged in teaching in Chicago.

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While at the opera the other night I talked between acts with the famous first 'cellist, Mr. Bruno Steindel. When he first came to this city he had a magnificent old 'cello, and his tone upon it was the admiration of the world. Nobody had such a tone. It was rich, singing, and entirely free from that "bumble-bee-in-a-pumpkin-flower" effect which ordinary 'cellos have. In a railway accident last year it was smashed to smithereens. I do not know how the railway company settled, but at any rate Steindel wrote to a friend in Germany to find him a 'cello. He found a very fine one and brought it over, only to be met in New York with a demand for $2,400 duty. Steindel was aghast. He had never thought of such a thing as having to pay duty on a valuable instrument for artistic uses and not for sale. He thought it over; the more he thought of it the bigger it looked. It was a year's salary. Finally he performed an act of renunciation. He said: "Take it back; when I get to Europe again to live I will take it; but for the present farewell." And so it happens that the Chicago Symphony Orchestra finds its celebrated first 'cellist using an instrument greatly inferior to that which he formerly had.

I have studied upon this question quite a little. Why all this duty upon an article not for sale, not for merchandise, for art only; an article which cannot be produced here? Why should we condemn ourselves to do without fine violins and 'cellos just because they are to be picked up only now and then in Europe? Or, if the American workman must be protected at this point, why not protect him his money's worth, say up to a price of one hundred, five hundred dollars, or whatever is the price for the best American 'cello? Then, when we have paid our protection, why not admit old instruments free of further duty? Why not make it like the importing of

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books—a book published fifty years ago or more pays no duty. It does not conflict with American productions. Why not the same with a 'cello or violin? If it can be proven to have been made fifty or seventy-five years before, make it free. Or, for the sake of putting a stop to dealers taking an unfair advantage, when it is imported as merchandise by a dealer to sell again, make the duty correspond to the proposed selling price. I can imagine the dealers voting me a "daisy" as a tariff artist. All the same, I fail to see wherein Uncle Sam is benefited by our doing without that fine 'cello.

* * *

This also brings up another very interesting question. Why should a pianist's relation to his instrument be so very different from that of a violinist or 'cellist? A young violinist, as soon as he has developed his technique and has matured his art to the point of public appearance, strains every nerve to get the best possible instrument to play upon, knowing that at the best he plays none too well, and that he cannot afford to handicap himself by standing sponsor for faults which properly belong to the maker of his instrument. He puts in his violin anywhere from one to six thousand dollars. He handicaps himself financially for a series of years, all for the purpose of being able to play the best instrument he can get.

Does a pianist do this? Not at all. The pianist at first tries to secure the best instrument he can; later, as soon as his reputation begins to grow, he discovers that it becomes a question whether he shall play, say, a Steinway piano, with a half-dozen recitals a year, or take a contract from some other maker, who will promise him a series of engagements aggregating so much. He needs the money and he signs. Look at the history of the concert business in this country. Mme. Carreno for many years played the Weber piano, upon a salary. I fancy Weber made money upon her. She got more than she could have made by herself, but she handicapped herself by using a piano which at that time had a very imperfect singing tone. Mme. Rive-King has played at different times all the good pianos and some whose title to this distinction still awaits proof. Everybody has the same experience. Pianists play the piano their manager selects for them, irrespective of their own opinions or preferences. Why should not a

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pianist find out the particular make of instrument suited to his touch and then always use it?

Of course I know the answer: Because a pianist cannot afford to miss the engagements a pushing piano maker is able to give him. Consider what the country owes to the piano makers. Thalberg used the Chickering; Gottschalk also. Without the assistance of these houses in sending a piano and a man to care for it their tours would have been impossible. A pianist cannot reach a town and take up with whatever piano happens to be there. He might as well give a concert upon kitchen utensils as upon many of the pianos found in country opera houses, or in even the best music stores of the town. All the thousands of concerts, in the aggregate, of Mmes. Carreno and Rive-King, Aus der Ohe, Zeissler, Messrs. Rubinstein, Buelow, Joseffy, Mills, Mason, Sherwood, Godowsky, Pugno, Rummel, Siloti, Hambourgh, Pachmann, and all the rest, would have failed to be carried through without the aid of the piano maker. It is stated that several times the efforts of Theodore Thomas and his orchestra would have come to an untimely end without the generous and public-spirited support of the great house of Steinway.

And where is the body of experts authorized to draw the line between pianos "usable" and those "tabooed"? There is none. I see no way but for pianists to go as they are, using whatever decent piano they can get until such time as the public rebels against buying a great pianist's art upon an instrument which but very imperfectly illustrates it.

As for the piano makers, their cause is clear enough. When a man is ambitious to build a really artistic instrument, the only way he can prove that he has such an instrument is by having it played by a great artist. The testimonial system has been run into the ground; advertising claims are well known to need a grain of salt; but when a great artist plays a particular instrument in your hearing, it is possible to say that in this particular instance the maker has reached an artistic result.

Unquestionably the present way is rather hard upon the artist, as it often compels him to put up with an instrument which restricts his freedom at every point. As for the public, what it loses in not hearing the best possible effect it makes up in hearing at all where but for this enterprise it would

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not hear. Nor do I think the public loses in buying the pianos thus advertised in place of other instruments pushed upon commercial principles purely. Any piano which has reached a point where its maker is willing to risk it in public under the hands of a great artist can be trusted to be at least above the minimum.

Nevertheless the violinist is far more favorably related to his instrument than any pianist, except the few who play precisely the one which suits them best.

* * *

According to all accounts, there must be some very grand scenery in Alaska, and some of the American painters are finding it out. Passing near the Public Library some days ago my attention was attracted to some pictures in the window. Entering, I found there the American artist, Mr. J. E. Stuart, who had upon exhibition some twenty pictures or more, many of them Alaskan scenes. One of these was a view of Mount Hood from the Columbia River. ,It is but a small canvas for a scene of that magnitude (12x18 inches), but it is a gem. The imposing presence of the mountain occupies the main part of the view, but it is shown in a beautiful effect of reddish light, and the foreground is so well managed that it bears inspection, and when thus examined permits one to observe the intervening ranges of hills, which rise one above the other until the great mountain is reached.

Another very charming piece is a view of the Three Sisters, a threefold mountain system, I fancy in Montana (for I did not run down the geographical part of these notes so carefully as I might).

A larger canvas is called "The Great Chief," a very high cliff of singular shape, upon the Columbia. This shows the sunlight upon the upper part of the mass with fine effect. It is a larger canvas than the one just mentioned, measuring 50x74 inches, and the price attached is $5,000. I do not mind the price in this case in the least, since prices are platonic considerations in art; but when I find a small canvas, but little larger than the small one mentioned above, entitled "Castle Lake," a point about fifteen miles southeast from Sitka, priced at $3,500, I wonder. When I asked the artist the reason for the price, he answered that this was no more

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than the cost of the picture, owing to the difficulty of technique involved.

Space fails for giving the titles of these score or more of delightful illustrations of Alaskan scenery. Best of all, the effects are interesting and grateful from an esthetic standpoint. As for the mountains, they need no recommendation. Many of them rise to the height of Mont Blanc and the Matterhorn, or higher, from a level substantially that of the sea itself. The effects, therefore, are very grand indeed. At Zermatt, for example, the Matterhorn itself rises above the Theodule glacier only about a mile, vertical. On the other side, down towards Breuil, in Italy, the Matterhorn looms up in most imposing style, over two miles vertical above the standpoint of the beholder; but here in Alaska one looks up at peaks which tower nearly or quite five miles above him, sheer vertical measurement. This far surpasses the most imposing view in Switzerland, which is perhaps that of Mont Blanc from the valley of Chamounix; the peaks rise to a height of nearly two and a half miles above the plane of the beholder. When one takes this view from the Brevent, one sees indeed the whole side of the Mont Blanc range in most imposing array; but the beholder occupies a position less than a mile lower than the topmost peaks within his vision.

To revert again to the paintings of Mr. Stuart, they are most interesting and inspiring; and if one had means to buy the whole lot, in order to have all these beautiful aspects of American mountain view, it would make a gallery worth having.

* * *

Quite a ripple in local musical circles was created last month by the action of Miss Anna Millar, business manager of the Chicago Orchestra, in filing a bill for relief in bankruptcy, her schedule of liabilities aggregating about $7,500, of which $2,745 was credited to a real estate deal and about $3,000 to the Musical Courier and the Blumenberg Press of New York. A few days later Miss Millar's resignation as manager was accepted by the orchestra association.

Business women generally will be sorry to learn of this disagreeable closing of Miss Millar's career as manager. All women look with pride upon the appearance of one of their

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number in a responsible position such as a few years ago was supposed to belong exclusively to men. In the present instance, where the woman was in receipt of a handsome salary, it seems doubly unfortunate that unnecessary attempts at speculation and what seems a curious transaction with a musical newspaper (the motive apparently being to change the critical tone of the paper regarding the Chicago Orchestra) should have brought her into financial complications permitting no better egress. According to present appearances, the trustees of the Chicago Orchestra mean to repudiate their own liability for the latter transaction. It is a pity that Miss Millar had not reflected in time that, while it is no disgrace to be abused unjustly, it is a great disgrace for an artist to buy praise.

For the honor of the venial press I am glad to mention that the praise in this case was promptly and amply delivered, but it is to be left to the courts to decide, I hear, whether the "innocent purchaser" in turn will be compelled to count out the full tale of ducats agreed upon.

* * *

Here are some of the recent programs of the Chicago Orchestra:

December 29:

Richard Strauss, symphonic fantasia, "Italy."
Glazounow, valse de concert, opus 47.
Massenet, marche heroique.
Roentgen, Norwegian ballade.
Schoenefeld, two impromptus for strings.
Wagner, marche and bacchanale from "Tannhaueser."

January 5:

Sinding, rondo infinito (new).
Beethoven, Seventh symphony.
Lalo, concerto for 'cello (Miss Ruegger).
Weidig, capriccio.
Wagner, "Waldweben" and Siegfried's "Rhine Journey."

January 12:

Weber, overture "Der Freyschuetz."
Beethoven, triple concerto for viol, piano (Mr. Godowsky), violin (Mr. Bare) and 'cello (Mr. Steindel)
Berlioz, four pieces from "The Damnation of Faust."

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Tschaikowsky, symphony after Byron's "Manfred."

January 19:

Singing, "Episodes Chevaleresques," opus 35 (new).
Brahms, concerto for violin (Miss Jackson).
Schubert, entre' act and ballet from "Rosamunde."
Saint-Saens, "Phaeton."
Tschaikowsky, caprice Italien, opus 45.

The first of the foregoing concerts was notable for several novelties, the Strauss work being practically unknown to the attendants of these concerts. It turned out to be one of the earlier works of this composer, with many interesting passages and effects, but without the concentration of some of his later efforts. The Glazounow concert waltz is delightful. The Massenet march is very poor stuff, wanting in everything except sonorous instrumentation.

The principal novelty of this concert was the Norwegian ballade by Roentgen, a young Dutch composer living at Amsterdam, a great friend of Grieg, and an admirer, as his work very plainly shows. If the Grieg ballade had been scored cleverly for orchestra it would make a much better piece than this of Roentgen. The latter, however, is pleasing, and shows ability. This was followed by two pieces for string orchestra by Mr. Henry Schoenefeld, the same talented young Chicago musician who took last year the Henri Marteau prize for the best sonata for violin and piano. These impromptus are pleasing as to their motives, but they lack virility and character to an unusual degree. They pleased the audience very much, but for the musician there was entirely too much sugar and too little nitrogen—not to say nitroglycerin.

In the first concert of the new year the principal novelty was the rondo by Sinding, which showed itself to be vigorous, well characterized and richly scored. It was a piece to hear with genuine pleasure. It added a new note to the repertory of these concerts. Following this work, Beethoven's Seventh symphony was played very delightfully, as few conductors are able to get it done. The soloist of this concert was Miss Ruegger, a young Swiss girl, who has made distinguished attainments upon the 'cello, which instruments she handles with discretion and a fair mastery. It is of course open to every hearer to inquire in a case of this sort why one should listen to a

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young girl in a concert when one of the first 'cello virtuosi of the world sits behind her, assisting in the accompaniment. Mr. Bruno Steindel, although not an indefatigable practicer, is a magnificent 'cellist, noted the world over for his full and sonorous tone and his precision in rapid running work, like that of the Popper "At the Spring," which Miss Ruegger played as a recall. When the newcomer has really a personality as well as attainment, it is well that we should hear them in these concerts; but when it is merely a question of "a soloist," why use our own when we have better ones? Particularly, as the public has found out by the experience of the last few years, that appearance in these concerts is no certificate of mastership.

Another novelty of this concert was Mr. Adolph Weidig's "Capriccio." This piece is well made and interesting. Mr. Weidig had the good sense to leave the conducting to Mr. Thomas, and thereby he gained the satisfaction of knowing how well his work could be made to sound. It was received by the audience with great applause.

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# Things Here And There

## MUSIC IN MUNICH.

Through the kindness of Mr. W. L. Blumenschein several recent programmes from Munich have come to hand which are of more than ordinary interest. The First Subscription Concert of the Academy, or Symphony Society, under the direction of Mr. Stavenhagen, took place December 7th, with a program consisting of three numbers: the Fifth Symphony, by Tschaikowsky, for the first time; a Concerto for 'cello by D'Albert, played by Mr. Hugo Becker, for the first time, and the Third Symphony of Beethoven.

It is worth noting in connection with these concerts that they begin at 7 o'clock and close at 9 in the evening. The most expensive seats are five marks, that is to say $1.25, and the least expensive 25 cents, the latter being for pupils of the Royal Conservatory. For 37 cents all who are students in the University and the other high schools of Munich are provided for. Thus all students may hear music at practicable prices.

The concert on Christmas Monday consisted of the Symphony in B flat major by Berger, for the first time; the Beethoven Fifth Concerto, played by Busoni; a scene from the "Lorely," by Perfall, for the first time, and the Mendelssohn Ruy Blas Overture. For solo numbers Busoni played his own transcription of the Bach Toccata, the Schumann Variations, op. 1, and the Chopin Polonaise in A flat.

On the 4th of December the Sixth Subscription Concert in Kaim Hall was given under the direction of Mr. Felix Weingartner. The programme began with the Second Symphony of Draeseke, for the first time, followed by the Saint-Saens Concerto for violin in B major, played by Mr. Tivadar Nachez; and this was followed by the Schubert Rosamond music, followed by the Bach Concerto in E major for violin and orchestra, the whole ending with the great "Leonore" overture of Beethoven.

A remarkable song recital programme was that given by Dr. Ludwig Wullner in the large hall in the Bavarian House, Monday, December 11th. He began with five songs from Schubert's "Beautiful Miller," followed by six songs by Brahms, six by various composers less known, and finally a group of seven songs by Weingartner.

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## THE "MESSIAH" AT OBERLIN.

The production of Handel's "Messiah" is one of the annual events of the Oberlin Musical Union, which at the present time has about

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one hundred and forty voices. Good solo singers are obtained, and a generally good effect. Passing by the comments of Professor Edward Dickinson, in the Oberlin Review, on the qualities of the solo singers, we come to his treatment of the question whether we are in this country paying too much attention to two or three standard oratorios to the neglect of the rest upon the list. Professor Dickinson says:

"The question arises with every successive hearing of the 'Messiah,' what impression would it make upon the world if it had just been discovered among eighteenth century manuscripts and were performed for the first time? Undoubtedly it would be acknowledged a creation of genius, but one of the most unequal works that was ever composed. Containing some movements of unsurpassed power, there are in it long sterile wastes, mechanical routine counterpoint and pointless melody, which Handel, by virtue of forty years of practice, could reel off by the hour with the minimum of deliberation. It is also full of mannerisms, which were not of Handel alone, but of the school to which he belonged, and which are now as antiquated as the perukes and knee buckles of the same period. There are many of the older Oberlin residents who are tired of hearing the 'Messiah' every year and long for something new, especially since the Musical Union in its summer concerts seems inclined to fall back upon a narrow and hackneyed repertory. This is no reason for abandoning the 'Messiah,' and probably no one would seriously wish to do so; but there are reasons why it would be well to abbreviate it and give another work or a part of one on the same evening. No one would say that the 'Messiah' solos as a whole are commensurate to such a superb quartet of solo singers as we heard last week. Everything in the 'Messiah' that is really worthy of its sublime theme could be retained, and the religious impression, if that is the object sought, would be intensified by the shearing away of a great deal that is uninspired and inappropriate."

E. D.

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## MUSIC IN VASSAR COLLEGE.

A number of programmes have recently been received from Professor George E. Gow. Beginning October 4th, there was a lecture by Miss Kate S. Chittenden on "What May be Legitimately Accomplished in Piano Study During the College Course," and a recital beginning with the Mendelssohn Serious Variations and ending with the Rubinstein Etude.

On October 27th the Dannreuther Quartette played two string quartets, one by Haydn in D major, and the other by Rheinberger in E flat major, op. 28, the Handel Sonata for violin in A major and a group of three little pieces by Bach, Hansen and Bazzini.

November 1st there was a song recital by Mr. John C. Griggs, in which a variety of desirable baritone songs were brought forward, the prologue to the "I Pagliacci," by Leoncavallo, some songs by Brahms, Chadwick, etc.

November 25th an organ recital by Mr. J. Wallace Goodrich, as-

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sisted by Mrs. Katherine Fisk. The organ produced the Prelude and Fugue in A minor of Bach, two of the choral preludes (including the famous one "By the Waters of Babylon"), the Mendelssohn Sonata in A major, and movements by Cesar Franck, Widor, etc. Mrs. Fisk, being a contralto, naturally sang "In Questa Tomba" and Nevin's "Necklace of Love."

December 13th there was another song recital by Mr. Griggs, with a variety of songs, mainly by Schumann and Brahms. Professor Gow himself, however, was represented by three songs, two upon Shakespeare texts, "Under the Greenwood Tree" and "Blow, Blow Thou Winter Wind," and one on a poem by R. W. Gilder, "Fades the Rose."

December 17th there was a variety of Christmas music in which the organ, under the hands of Mr. Baldwin, had the leading place. A number of anthems and carols were sung.

January 10th a 'cello recital by Miss Lillian Littlehales, accompanied by Miss Kate S. Chittenden, with a programme containing a number of pleasing selections.

## CHICAGO SYMPHONY CONCERTS.

In the eighth program the first number by Sinding proved extremely interesting and brilliant. Thoroughly modern in its style, it nevertheless has a character of its own, and it is evident that this composer is one from whom interesting works are to be expected.

The Beethoven Symphony in A major was beautifully played with great refinement and delicacy. So also the Concerto for 'cello by Lalo was well played by Miss Ruegger, the Swiss 'cellists. An interesting novelty was the Capriccio by Mr. Adolf Weidig, a composition of much spirit and interest. It was well received by the audience, and the composer was called for.

In the ninth program the Freyschuetz Overture was played very beautifully. Then came the piece about which a certain amount of interest existed, the Triple Concerto for piano, violin and 'cello, by Beethoven, played by Messrs. Godowsky, Baré and Steindel. Very little is known of this work, which, by its opus number, falls in the immediate vicinity of the Waldstein and Appassionata Sonatas, and was written at about the time that Beethoven was working on his opera of "Fidelio." On examination it proved to be a very light work indeed, really not worth bringing out again. According to Thayer's notes it was composed about 1804 or 1805, and published in 1807. Schindler says that this work was written for the Archduke Rudolph and the artists, Seidler, violinist, and Kraft, the 'cellist. The Archduke, on the 8th of January, 1805, was seventeen years of age, and this probably accounts for the piano part being so light. The work in reality is more a concerto for the 'cello than for the three instruments, the 'cello being written very high, almost like a violin part, and this instrument also has more to do. The violin comes next in importance, and the piano has comparatively little, and that little not very significant. Those, therefore, who expected to hear modern piano

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playing with all the brilliancy of a virtuoso of Mr. Godowsky's rank very naturally found themselves disappointed and had to comfort themselves the best they could by the Beethoven halo and by imagining all sorts of poetry in the Czerny-like passages which the piano gave out so smoothly and evenly. It is an ungrateful task to complain of having heard a work previously unknown by a great master, but it must be admitted that the reputation of Beethoven has nothing at all to gain from the production of a work of this grade. The remainder of the first part of the program was filled up with the usual selections from the "Damnation of Faust," played extremely well.

The second part was devoted to Tschaikowsky's Manfred Symphony, op. 58, which is a very curious study in program music. Each of the four movements is intended to illustrate a story. In the first movement Manfred is wandering about the Alps, in the second the Witch of the Alps appears, the third is a pastorale, and the fourth the underground palace of Arimanes. The whole work is a study in the most modern orchestral effects possible. It is artistic to the last degree, and at the same time very powerfully done. It must have been an indispensable preliminary study for the production of the Fifth Symphony and the Sixth, which followed it a few years later, but opinions will differ as to the value of this "Manfred" work, according to the estimation in which the individual happens to hold the hero of Byron's poem. The second movement of this Symphony is practically a Scherzo, and in reality very beautiful. It represents an Alpine torrent.

## PITTSBURG NOTES.

The first afternoon Symphony concert of the new year was given January 6th with the following programme: Haydn, Symphony in E flat major (B. H. No. 1); Concerto for pianoforte and orchestra, Rubinstein (Mr. Mark Hambourg); Saint-Saens, Danse Macabre; piano solo (Mr. Hambourg); Chopin Nocturne, Liszt, Mendelssohn's Midsummer Night's Dream music, Svensden, Carnival of Paris.

Though the symphony went fairly well, it was evident that Christmas festivities had interfered somewhat with the orchestra's best results.

It seems to me, too, that we prefer now more of the works of modern masters, such as Beethoven and Tschaikowsy, and less of Haydn, beautiful as he is. The Carnival proved the best number as far as the orchestra was concerned.

It is not so boisterous as most Carnivals, and is well worthy of another hearing this year.

Mr. Hambourg made a distinct success. The Concerto was scholarly and interestingly done, and Mr. Hambourg's technic and breadth of tone are astonishing. The Nocturne was the least interesting of anything he played, but the Liszt arrangement of "Midsummer Night's Dream" was thoroughly enjoyable.

Mr. Paderewski played the following programme here on Tuesday evening, January 16:

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Schumann, Etudes Symphoniques; Beethoven, Sonata Appassionata; Schubert-Liszt, "Hark, Hark, the Lark," "Erl King;" Chopin, Ballade A flat, Nocturne D flat, Two Studies, Op. 10, Nos. 7 and 3; Valse, A flat; Paderewski, Menuet, A major; Valse, Strauss-Tausig, "Man Lives but Once;" Liszt, 6th Hungarian Rhapsody.

Carnegie Music Hall was filled and the artist vigorously applauded throughout the evening. I was sorry not to have been able to enthuse with the others. Surely no one ever had the strength of forte to the degree of Mr. Paderewski. It was only occasionally that I heard a mezzoforte or a pianissimo. The constant forte was tiresome and deafening and even the poor Steinway cried out at times in a pitiful, tiring way, as if to protest, but no mercy was shown.

I did not care for Mr. Paderewski's interpretation of the Etudes Symphoniques, though it seems to me to be perfect technically. In the Chopin ballade and in Mr. Paderewski's Minute in A major I liked his playing very much. The Minuet is touching and rather clever on the whole. As a demonstration of physical and technical strength the recital was wonderful; but from an artistic standpoint I missed much.

Why is it that Mr. Paderewski did not let us enjoy his soft-tone more? It is surely as unusually good as his forte is unusually bad.

A song recital given by Mr. Myron E. Barnes, one of Pittsburg's best singers, under the auspices of the Rockford (Ill.) Mendelssohn Club, a few days ago, is worthy of the notice of singers in general. The programme was of the usual calibre. It was made up of three songs by Mr. MacDowell, the famous "Drinking Song" from Cavalliera Rusticana; Schumann's "Beside the Sacred Waters," Rubinstein's "Since First I Met Thee," Mr. Von Fielitz's "Song Cycle," telling of the love of Irmingard and the Monk and their renunciation of one another on account of their churchly vows; a song by Maude Valerie White, one by Gastaldon, and Niedlinger's Christmas song, "To Victory."

Mr. Barnes' voice is a tenor of unusual resonance. His singing is artistic and especially enjoyable on account of his generally singing in English and singing it so as to be understood. He is distinctly an American singer. Such a recital must have been a genuine musical treat.

The Symphony concert on Saturday afternoon, January 13th, was one of the best this season. The programme, too, was very well arranged as to variety. It consisted of an overture to Cherubini's opera, "The Water Carrier," an aria from "The Barber of Seville" sung by Mme. Frances Saville, the soloist for the concert; Beethoven's symphony, "Pastorale;" Massanett's orchestral suite, "Les Errinyes;" waltz-song from Gounod's "Miller," and Wagner's "Huldigung's Marsch."

Massenet's "Suite" and the Overture were the orchestra's test numbers, though the Symphony went well. It seems to me a shame that we do not oftener hear the beautiful "Water Carrier" overture.

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It is as full of music as Wagner's "Huldigung's Marsch" is lacking in it.

Mme. Saville was enthusiastically received. Her voice is a high soprano and particularly suited to colerature singing. I found her voice best in the first aria from "The Barber." Her voice seemed to me to be somewhat lacking in carrying power and her mezzovoce far the most beautiful. Mme. Saville is certainly a very charming singer and entirely satisfactory from an artistic standpoint.

The second of the series of concerts of the Kunit's String Quartette third season occurred at Hotel Schenley, January 18th. Numbers from Haydn, Beethoven and Bach, and songs of MacDowell and Shumann, sung by Mr. Myron E. Barnes, tenor, made a programme full of the best of music.

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## LETTER FROM DR. WM. MASON.

Thanks to your previous notice, we had a most delightful evening with Godowsky on Wednesday of this week. He could not dine with us, but he came about 8 o'clock and was playing a great part of the time up to 11 o'clock. His delightful playing gave us all intense musical pleasure and delight. His calm repose, clear and intelligent interpretation and style, musical touch and tone, accuracy of time and rhythm, with warmth of expression, artistic management of the inner voices so as to bring them all to the attention of the hearer, each in due proportion, produced the most charming results, and we were all delighted.

I am especially pleased with his very ingenious and thoroughly musical treatment of all of the Chopin Etudes, and his wonderful and transcendent technic in their performance takes away all appearance of difficulty and produces a supreme sense of quiet and repose. In order to their finished and artistic performance quite as much is demanded of the left hand as of the right, and the decided advance in the requirements of technic is almost, if not quite, epoch-making.

At about 9 o'clock of the evening referred to Mr. Mark Hambourg came in quite alone and stayed with us an hour or more. He played several pieces in the most masterly manner and it was exceedingly interesting to note the different characteristics and individuality of these two pre-eminent virtuosos. Hambourg is making a tremendous effort upon the New York musicians, which grows and increases with every reappearance. The New York papers are warming up in his praise from day to day and are more and more enthusiastic. The "Tribune," for some reason unknown, is an exception, and its notices are curt and severe, being more in the nature of a "growl" than of fair criticism. However, Hambourg can easily survive such treatment and will come out all the more a winner in the end, for such hostility only excites attention and wonder as to its cause.

Schirmer has accepted all Chopin-Godowsky arrangements so that they will surely be published. I am glad that they are all in the hands of the same publisher.

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Thanking you again for your share in giving us so much musical pleasure, I remain, very sincerely your friend,

(Signed) WILLIAM MASON.

## LIEBLING IN ARKADELPHIA.

Mr. Emil Liebling lately made a most successful professional visit to Arkadelphia, Ark., where he occupies the position of honorary director of the music department in the Conservatory of the Ouachita. This well equipped and very successful school has been established about eleven years, by the present head, Mr. John W. Conger, who has surrounded himself with a competent and artistic faculty. Mr. Liebling's duties consist in attending twice during the school year. He spends a day in examining the pupils and making whatever suggestions occur to him as advisable for their future improvement. He gives two lecture recitals. On the present occasion he played in the afternoon a program of classical composers, containing examples from Scarlatti, Handel, Bach, Mozart, Beethoven, Schubert, Weber, Mendelssohn and Schumann—the whole copiously and incisively explained. In the evening the program was of a more brilliant and modern character, containing examples of many modern composers, notably MacDowell, Sinding, Grieg, Westerhout, Liebling, Chaminade and Liszt. One of the principal piano teachers in this school, Miss Grace Clark, was a pupil with Mr. Liebling. The active director, Mr. Baars, studied in Cincinnati and Leipsic.

The school, which is now large and flourishing, was founded about twelve years ago. From a small beginning with one little building, it has now grown until it has several buildings, and last of all, a very commodious one for music. The practice rooms are all upon the upper floor. There is a large auditorium, containing a good grand piano and a large organ of modern construction. All this has been accomplished by Mr. John W. Conger, president, and by the assistants whom he has had the good fortune to associate with him. The active musical director, Mr. Baars, is an excellent man for the place. B.

## MR. CLARENCE EDDY'S SUCCESSFUL TOUR.

January 8th Mr. Eddy played a splendid organ recital in the chapel of the Judson Female Institute, at Marion, Ala., a large organ of three manuals and quite effective being there available. The present director of music at this venerable and highly influential school is Mr. Glenn D. Gunn, lately from Leipsic. Among the former directors of this was the editor of MUSIC (1864-5). His successor in this position, curiously enough, was Mr. Max Heinrich. The enthusiasm awakened by Mr. Eddy's playing was unbounded, and after the concert there was an informal reception which lasted for quite a long time. The program followed his usual pattern, containing representatives of all the later schools of organ music, not forgetting Bach.

At Pittsburg, just before New Year's, Mr. Eddy played twice with the orchestra, his principal number being the concerto by the young

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Italian master, Bossi. At latest accounts Mr. Eddy was en route to California, and a reception was awaiting him at Los Angeles, from Mrs. Genevra Johnstone-Bishop, who now lives there. Mr. Eddy has a long list of dates in California, and his time is now booked entirely up to nearly the end of May. It is the most successful concert tour he has ever had.

## LAMOUREUX: DEAD.

The musical world of France has experienced a very great loss in the sudden death of M. Charles Lamoureux, the celebrated musical director, which took place by apoplexy, December 21, 1899. Mr. Lamoureux was born September 28, 1834, at Bordeaux, studied the violin at the Paris Conservatory and left the institution with the first prize. At the age of 12 he had played the violin in the orchestra of the Grand Theater at Bordeaux. He traveled for a while as a virtuoso and later became a member of the orchestra at the Grand Opera in Paris. Subsequently he was second conductor of the Conservatory concerts, first conductor at the Opera Comique under Carvalho and for several terms first conductor at the Grand Opera.

A fuller report of his highly honorable and distinguished career is unavoidably deferred to a later occasion.

## A LADY VIOLINIST.

At the tenth Chicago Orchestra concert on January 20th there appeared a young American girl who threatens to dominate the female contingent in the violin world for the next quarter of a century. This is, in the particular field of the most serious of the classics, for she is undoubtedly equipped with a disposition seldom found in a woman. For in addition to quite a liberal technical facility for mastering the extreme difficulties occurring in modern violin literature, her case may rest principally with the impression of absolute authority which she presumes to exercise not alone over her instrument, but her audience as well—rank tyranny, if you please—besides an utter lack of superfluous emotionality which hampers talented players more than almost any other one cause.

As she appeared for her performance at the afternoon public rehearsal, the writer, being but a few feet away, diagnosed a condition of extreme anxiety with her, but this was only discernible on her face; she stood as a statue and without a tremor. When the orchestra had concluded the long introduction to the Brahms' D major Concerto, which was her task for the day, she raised her instrument and within a half dozen measures established with her hearers the impression that she was to play the work magnificently.

This is exactly what she did, and it is not strange that a Chicago audience should realize it, for the music-lovers of two continents have in the past two years recognized her talent with the utmost enthusiasm. Then, as an encore, the orchestra assisted her in the very difficult Hungarian Airs, by Ernst, which she played rather unevenly

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from the artistic side. There was a certain bluffness in her manner of treating the bow, and in consequence of the success already assured, a demeanor quite blasé and ungracious. If this be "drawing frailties from their dread abode," it is because one who was well nigh astounded at her dignity and repose in the great Brahms piece, was disappointed at this new departure. May she consider this kindly and reap benefit from the suggestion; if not now, then any time within the next decade, when she shall have become better accustomed to the flush of conquest. Her name is Lenora Jackson.

A closing suggestion for those unfortunate critics who see little of beauty in the compositions of Brahms is simply this: If they ever hope to prepare for the intense enjoyment to be had from a great and noble work like this, let them retire to their secret chambers, prostrate themselves before the God of the Muses and pray for grace. It may be a means of salvation. EUGENE E. SIMPSON.

## WOMAN IN COMPOSITION.

The Woman's Club in Evanston, Ill., under the musical direction of Mrs. George A. Coe, is conducting this season a series of five very earnest studies of women composers. The first paper on this subject was given by Mrs. Crosby Adams, her women being Eleanor Smith, Maud Valerie White, Clara Kathleen Rogers, Margaret Ruthven Lang and Marguerite Melville. The second occasion dealt with Clara Schumann and Fanny Mendelssohn Hensel. The third was devoted to Mrs. Jessie L. Gaynor, the composer singing several of her children's songs. Mrs. H. H. A. Beach was the subject of the fourth, and Cecile Chaminade of the fifth. The program book of these courses might be of interest to other societies.

It is certainly delightful to see women patting each other on the head in this way and encouraging themselves to "brace up and be a man;" and, best of all, the advice seems to be taken quite in earnest.

## WEINGARTNER ON WAGNERIAN SINGING IN GERMANY.

When in London, last summer, Felix Weingartner, the eminent conductor, attended a performance of Wagner's "Meistersingers" in Italian at Covent Garden. He was positively shocked at the many cuts, serious omissions which greatly impaired the value of the opera from a dramatic standpoint, and he also found the scenery and appointments shabby in the extreme. Nevertheless, when he left the theater, he says, he was conscious of having received an "artistic impression of a really singular kind. The singing that evening was excellent."

"In our dear, good old Fatherland one hears and reads a good deal about scenery that is most stylish and true to history; one is secretly told of the expense that all this 'genuineness' in the scenery and costumes, painted and designed by the most eminent masters, has involved. One hears also of the labor and hitherto unheard-of attention bestowed on the orchestra, and of many other incidental factors con-

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nected with the performance of an opera—but one seldom speaks, and does not like to speak at all, of the singing. Really beautiful singing—the bel canto—has completely disappeared, with few exceptions, from the German stage, and all the sorts of narcotive methods for deceiving the eye and ear that have been adopted can never fill up this gap. We have unfortunately forgotten that singing is an art. That is why I breathed afresh with the sense of an unusual pleasure when I experienced the opposite, in a foreign country, it is true, and splendid singers made me for the moment forget what was wanting in the scenery. Operas must be sung, and sung well, artistically, and beautifully. That is the prime law that we cannot omit to observe. In Covent Garden Theater the singing was so wonderfully beautiful that I listened, enchanted by the splendid music, the effect of which could not be disturbed even by the Italian translation. The music is, even in Wagner's works, the most important and most powerful means of expression. Justice must first of all be rendered to it."

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# MINOR MENTION.

The Buffalo Trio Club, under the direction of Mr. Jaroslaw de Zielinski, gave at its first concert this season Bargiel's Trio in F, op. 6, and Godard's Trio in F, op. 72, with a variety of solo numbers between. The programme book on the whole is a very nice looking production, having no advertisements, excepting one of the pianoforte, and a very small and modest one of the musical director. The remainder of the book is occupied with information concerning the concerts and the composers represented, accompanied by the programme. To overload a programme book of symphony or chamber concerts with advertisements of all sorts of things to sell is a vulgarism which advancing civilization will put an end to. The only question is how soon.

* * *

Mr. and Mrs. Bicknell Young offer five lecture recitals this season, the titles being "Ballads and Ballad Singing," "American Composers and Their Songs," "The Growth of the Song Form," "Opera: Its Origin and Development" and "Oratorio and Its Interpretation." It is pleasant to know that these entertainments give great pleasure wherever they have been heard.

* * *

The Yokohama Choral Society lately gave a concert in which the principal work was Cowen's cantata, "Rose Maiden;" the second part was composed of miscellaneous selections. According to the Japan Daily Advertiser the event must have been remarkably pleasant.

* * *

The Yankton Choral Union gave a holiday concert December 15th with a programme the second part of which was made up of a Christmas Oratorio by Saint-Saens. The first part was miscellaneous, the opening overture being the Occasional Oratorio of Handel. The Choral Union consists of forty sopranos, twenty altos, ten tenors and nearly thirty basses. Evidently the climate of South Dakota is not favorable to tenor voices.

The concert by the Conservatory of the same college given on December 18th shows a fine standard of music, the composers represented being Mendelssohn, Grieg, Moszkowski, Jensen, Schumann, Hollaender, Liszt, etc.

* * *

To judge from a somewhat feminine avoidance of categorical information, the Women's Philharmonic Society of New York is pioneering the way along which some time or other will come the real orchestra of the future, which will consist of active, intelligent, pure and well-trained women players, with the technique and artistic spirit

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of Leonora Jackson. There will be perhaps a woman conductor, when things are sufficiently evolved; but for some time yet the great works will be led by men conductors, for the sake of discipline. Before a woman conductor can have the same authority over an orchestra of women players as a really superior man might have, some milliards of heredity will have to be overcome. At present, however, the New York society, not aspiring to compete with the work of the Philharmonic and the Boston orchestra, is conducted by members from its own rank—Madame Franco for the orchestra and Madame Courtney. (Observe the titles: "No American need apply.")

The orchestra consists of twenty-two members, instruments not stated; the chorus of twenty-four. At a recent concert the orchestra played an Andante with Variations by Schubert, an Elegie by Saar (first time), and a Valse by Hollaender (also first time). As in the same concert Mendelssohn's overture to "Melusine" was played upon the piano is an arrangement for eight hands, it is evident that the orchestra is as yet in a "not for publication" stage. All the same this is a step in the right direction, and when men get over their prejudice against their wives filling up the winter evenings with trombone and French horn practice, not to mention the unsafe clarinet and the uncanny bassoon, there will be much more to follow.

* * *

Speaking of ensemble performances, is it not rather hard upon Tschaikowsky (or his heirs) to arrange his charming "Chanson sans Paroles" for eight hands? And this, too, in a period of great virtuosity? So it seems to one observer, at least.

* * *

January 15th, Mr. Carl Faelton played a piano recital in Steinert Hall, Boston, with a program containing the rarely played Beethoven sonata, opus 7, four compositions by Liszt; Concert study in F minor, Two Consolations, and Valse Impromptu in A flat major. He closed with the Chopin Scherzo in B minor, opus 20. An explanatory lecture accompanied by Mrs. Reinhold Faelton.

* * *

One of Mr. Faelton's pupils, Miss Marion Rallston, played a recital a few evenings later with a programme consisting of the Beethoven Appassionata sonata, the first movement of the Schumann concerto in A minor, and a variety of smaller selections. Miss Rallston is a St. Louis girl who is now seriously preparing herself for a concert career. Among her audience upon the present occasion were many notables, and the Boston Times credits the player with having awakened a great deal of interest.

* * *

Mr. Max Heinrich gave his third song recital of the present season at Central Music Hall in Chicago, January 15th. His program opened with seven Gypsy songs by Dvorak and later there were three songs by Jensen. He was assisted by his daughter and his wife, and the

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program was correspondingly enriched. The audience was large and cordial.

* * *

In the Chicago Daily Journal of September 6, 1847, we find the following squib bearing upon old-time musical criticism. The violinist spoken of, Sivori, was a famous pupil of Paganini, for whom the latter wrote various important compositions. He was born in Genoa in 1815 and after a long lifetime of successful touring, died there in 1894:

"Musical Criticism. Brown—everybody knows Brown—in a letter to Smith—everybody knows Smith—talks of Sivori after the following sensible fashion: 'There was a man by the name of Sivori, who gave me a very high respect for rosin. He made every sound in the world, from a groan that came from away down below the bottom of a distressed heart, to the highest and purest twitter of a canary bird. Every tone sparkling more brilliantly than the diamonds upon his fingers. I never had such dancing in my ears before. But the fiddling on one string, Smith, was lost time. A good trick, to be sure, as it would be for a horse to go on one foot; but a fiddle, like any other created human quadruped, should go on all fours."

There is, in our opinion, more good sense in that last paragraph than is usually found in a column of prefessional criticism, full of technical terms, affected phrases and italics.

* * *

In Wasieliewski's "Biography of Schumann" (1858), he mentions a certain gentleman named Soergel, who, after some years association with Schumann in Leipzig, during which time they practiced chamber music together, went to Texas, and was never heard more of. Will any of our Texas friends tell us of any such person who may still be traceable in the early annals of that state; possibly from 1825 to 1840?

* * *

Some very good programs are given by the Liebling Amateurs, an organization now in its fifth or sixth season. At one of the recent meetings the Scherzo from the first Concerto of Pierne was given, with second piano.

* * *

At Aurora, Ill., January 15th, Mrs. Minnie Gordon Worcester gave a concert in which she played three numbers from Schumann's Kreisleriana, Rubinstein's Barcarolle in G and Serenade in D minor; Grieg, Humoresque in D, and the Schubert-Tausig Marche Militaire. She was assisted by the violinist, Mr. Bruno Kuehn, in several important numbers, and the programme was further varied by Mrs. and Miss Woodward in some songs. Mrs. Worcester is a pupil of Mr. Godowsky and has remarkable talent.

* * *

At the Brooklyn Institute of Arts and Sciences almost everything happens sooner or later. So why remark upon a recent lecture upon

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"Irish Music," given by Mr. Bernard O'Donnel at the piano and Mrs. Helen O'Donnel, contralto. The lecture contained no less than fifteen of the most highly esteemed Irish songs, by Thomas Moore and others, with complete statistics of antiquity and tradition. For the benefit of those to the manner born, programs were also printed in Gaelic, which, if an outsider may be permitted to guess, is not the same as Welsh. That both lecture and recital were highly enjoyable, goes with the melodious character of these songs and the enthusiasm of a full-bred Irish audience. It would have been great to have been there.

* * *

The piano pupils of Mr. Angelo M. Read, of Buffalo, N. Y., recently gave a complimentary recital to the Twentieth Century Club, with a large variety of music. The concert opened with the now rarely played "Hommage to Haendel," by Moscheles, and later on Saint-Saens' Variations for two pianos, on a theme by Beethoven were also played. An excellent list of composers was represented, among them being Mr. Read himself by a song; but the concert closed (a little cruel, was it not?) with an eight-hand arrangement of the overture to "Tannhauser." Really at times it does seem as if there ought to be occasions where one would be safe from hearing this too frequent overture. And then eight hands make such a lot of noise! It is well to remember what perhaps Paderewski learned from the old seer of Israel, Elijah, that the "still small voice" contained the message.

* * *

Speaking of the singing of that sterling artist, Mr. Max Heinrich, the composer, Arthur Foote, writes: "The most popular compositions of mine are three, all for singing. 'I'm Wearing Awa', Jean," is a song that chiefly through the great singing of Max Heinrich has become known everywhere. When I hear Heinrich sing the song he glorifies it so that it always seems to me that it is he who has made it." Which is mighty nice for Heinrich.

* * *

They do things liberally at Des Moines, Ia. A faculty concert of the Conservatory there, lately, contained no less than nineteen pieces. Fortunately, most of them were short. All sorts were represented, piano, violin, 'cello, voice and a string quartet.

* * *

At an advanced pupil concert in the same school, Mendelssohn was represented by his Rondo Capriccioso and the rondo from his violin concerto, Chopin by the Ballade in G minor, Chadwick by two of his best songs, Moszkowsky, Saint-Saens, Mason, Schumann, etc., by one piece each.

* * *

At the Chicago National College of Music (Dr. H. S. Perkins, president) a constant succession of pupils' recitals are given, as well as many by members of the faculty. Just now Mr. Waugh Lauder is

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giving, twice a week, lecture recitals from classical composers and from the modern romantic school.

* * *

Chicago organists give many organ recitals involving no small labor and trouble, for the sake of elevating the standard of taste for organ music in their churches. Mr. John Winter Thompson, of the Union Park Congregational Church, lately gave a recital which contained the Bach Toccata and Fugue in D minor, Rheinberger's Pastoral sonata, several selections from Guilmant, as well as many lesser pieces. The trouble with this sort of thing is to induce the ordinary church people to take the slightest trouble to hear important works times enough to learn whether they like them or not. No doubt all this will be mended in a better world—but then, things will be quieter there, the harp being the official instrument and the players silent at least half the time, engaged in tuning their instruments.

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# MUSICAL CLUBS

## NATIONAL FEDERATION OF MUSICAL CLUBS.

Under the management of Mrs. Frederic Ullman, 282 Forty-eighth street, Chicago, a plan has been devised of supplying the smaller clubs with good performers at nominal cost (expenses or a little more) from the best players in the larger clubs. It is stated that great care is taken in making selections and that the young artists upon the list, which will be furnished upon application, are capable of affording a great deal of valuable enjoyment. It is evident that many of the smaller clubs cannot manage to employ first-rate artists for recitals, yet they have few good players among themselves. The present scheme is intended to meet this difficulty.

It is not desired that the new opportunities should detract from the engagements of established artists, since in the nature of the case a program rendered by almost any practiced artist has in it a commanding element which the work of an amateur player scarcely ever possesses. Between the poorest artist and the best amateur there is a long distance, in conception, experience and in the attitude towards art.

In this connection the ladies of the management would do well to emphasize to the smaller clubs the valuable inspiration which they might get from a carefully worked up recital by some really fine singer or player. It is possible to have the best piano recital obtainable, in the present state of the art, at an aggregate expense of not more than $200. A club might by effort sell out enough of such recital in advance to insure expenses. This is being done every day. The Nashville Club lately had Mr. Godowsky, and as Mr. Sherwood has returned from his orchestral tour, he is no doubt available for recitals once more. There are a number of professionals who can be had at a total expense of not more than $100.

In the opinion of the present writer, the value of the club work to the individual members lies, first, in its stimulation and encouragement to their own practice and experimental acquaintance with the higher kinds of music. And, second, in the inspiration of hearing artists. The individual member, when assigned to a particularly difficult task, will do the very best she can, knowing very well that it is not possible with ordinary resources to fully interpret the greater tone-poems of pianoforte literature. The next thing, when a program has been acquired by many weeks' club study, is to engage a great artist to

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play it as it should be played. This is what happens when a club engages a pianist like Mr. Godowsky, Mrs. Zeissler, Mr. Hambourg, Mr. Paderewski, or perhaps Mr. Sherwood, or Mr. Liebling. And it has been found by all the large clubs that one good recital of this grade, carefully worked up in advance (both as to the music of the program and the selling of tickets), results in a strong inspiration to the club life. Besides which the better prepared members derive a quickening incitation in their musical conception, such as cannot be got in any other way.

Curiously enough, recitals are more interesting than chamber concerts, as a rule, owing to the greater incisiveness and distinctive personality of the artist. Four people may play extremely well together, but it is rare indeed that they play like a combination of the whole four into one single person. Moreover, the string quartette is a musical language which to some extent has to be acquired. The tone of the piano is familiar, and its assaults fall upon familiar tracks of hearing. The gentle strings have not the advantage of a well traveled road into the consciousness of unaccustomed hearers. No doubt a few years later this will be changed.

The Federation of Musical Clubs has published a pamphlet giving the names of the officers of all the clubs in the Federation up to October, 1899.

A list has been published of music which different clubs are willing to rent out to other clubs—particularly four and eight-hand arrangements. By exchanging among themselves the smaller clubs can thus avoid the considerable expense for concert music.

With reference to this hiring copies of music instead of owning them, the clubs should remember that there are other years to come, and later members will enter into and pursue this work. A good library well kept is invaluable and, when it is once fairly started, it grows year by year until, before anyone thinks of it, it has already become a rich collection. It is a very short-sighted policy to hire copies of standard works, since these are liable to be in demand in the club work or for reference at almost any time. Moreover, all the classical music can now be bought very cheaply.

The new constitution and by-laws of the clubs are praised as being on the whole an advance over previous efforts.

Mrs. John L. Fletcher, of Little Rock, Ark., has been elected to the directorate of the southern middle section of the Federated Women's Clubs.

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THE ORCHESTRA. By Ebenezer Prout, B. A. (London). Publisher, Edward Schuberth & Co., New York. 2 vols., 8vo.

The student of instrumentation will find in these two volumes of about 280 pages each what is probably the most complete treatise upon this subject as yet produced. The first volume deals with the instruments in detail, their technic, and the effective manner of writing for them singly and in groups, with an endless number of examples from the best writers.

The second volume takes up the question of orchestral composition, and treats it with the same thoroughness. First, the stringed orchestra, then the treatment of wind instruments, small orchestra, the balance of tone, contrasts and color, combination of the organ and orchestra, orchestral accompaniment, arranging for the orchestra, and so on, the whole with endless examples from every composer from Haydn down to Richard Strauss. No one can learn instrumentation from a book, nevertheless a book is an indispensable assistant to the learner.

To give a critical opinion upon the absolute value of a work of this magnitude is, of course, impossible without being actually master of the whole subject of which it treats. It is enough to say that Professor Prout is one of the most painstaking manufacturers of text books which the musical art possesses at the present time. His work has a fullness and thoroughness unknown before his time; and, even if half his directions were wrong, which in the case of a musical scholar of his eminence is improbable to the last degree, still the musical examples cannot possibly be wrong, since they are extracts from the greatest writers and the most expert masters of orchestral coloring. Moreover, Professor Prout has the advantage of coming to his task late in the day. The beginning of theoretical orchestration is to be found in the work of Berlioz, which is full of brilliant suggestions. Much was done also by the German writers, Marx and Lobe, but the most thorough work previous to this of Professor Prout was that of the eminent director of the Brussels Conservatory, Mr. F. A. Gevaert. It was probably Professor Prout's idea to combine in his own work the good points of the previous ones, together with whatever he might be able to add of his own.

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BROWNING SONGS. Second Series, op. 32. Words by Robert

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Browning. Set to music by Clara Kathleen Rogers. Arthur P. Schmidt, Boston.

"My Star."
"Appearances."
"A Woman's Last Word."
"Good to Forgive" (from "Pisgah Sights.")
"One Way of Love."
"Love."

It is a pleasure to compliment the publisher upon the tasteful way in which this collection of six Browning Songs has made its appearance from the press. There is nothing strange in an occurrence of this sort with a house like the one in question; nevertheless it is a thing which never happens by accident, and therefore deserves recognition. With regard to the songs themselves it is unfortunately necessary to speak with a certain reservation on the side of praise, and with reservation on the opposite side of the ledger. To begin with the first song; it is certainly commendable when a composer selects the words of her songs from one of the great poets, always provided, however, that the words so selected have some suitability to the purposes of song. Now, a song being intended for singing, is hampered to a certain extent on the literary side; owing to the length of time occupied in giving a stanza, it is important that the nominative cases and verbs (if such things have not gone out of fashion) should be within hearing distance of each other. Moreover, since the enunciation of ninety-nine English singers in a hundred is extremely difficult to recognize as speech, it is undesirable that the images and ideas of the song itself should be far-fetched and improbable, because when these extravagant expressions are only half understood it places too much strain on the intellect of the listener. These songs of Browning are anything but obvious as to their meaning when read, and when read slowly, with long pauses between the lines, there is every possible chance to lose the thread entirely, if indeed there be a thread. This is particularly noticeable in the second song of the set "Appearances," beginning, "And so you found that poor room dull." And even if we accept these Browning poems as on the whole suitable for song, it is not easy to make a similar acceptance of the musical settings which the composer has given them. Instead of being in any sense fluent and melodious, they are fragmentary and extravagant, and apparently impossible to be sung with good effect. This peculiarity rests on the profusion of the modulations with their lack of systematic rhythm or anything resembling it, and the characteristic feminine passion for climaxes. Perhaps the worst setting of the whole lot is that of the second song, where, in the line, "But this I know 'twas there," "there" comes upon G above the line, and is followed immediately by "Not here you plighted," and the syllable "plight" lasts three measures upon A above the staff, which is certainly a very trying "plight" for a singer. In the third one of the songs, "A Woman's Last Word," the poet and the musician are more

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consistent with each other, as might have been expected from the subject. The teacher of harmony has his work cut out for him in this song, which is modern in the extreme. At the same time, if a composer happened to be a good pianist, and able to remember this music, which is not impossible, although not pre-eminently probable, she might produce a good effect in them with her own singing, beyond which praise the present reviewer does not find himself able to go.

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THREE SONGS BY EDWARD MAC DOWELL. Arthur P. Schmidt, Boston.

"Constancy."
"Sunrise."
"Merry Maiden Spring."

In these songs of Mr. Mac Dowell he contents himself within much narrower limits than the composer of the songs just noted, and his work is much more intelligible, and, in the judgment of the reviewer, more beautiful and more likely to be useful, and it is a pleasure to be able to commend heartily the work of so distinguished an American composer. The most pleasing of these three songs (can it be because it is the last?) is the third one, "Merry Maiden Spring," which would be a very agreeable song for mezzo-soprano.

* * *

SONGS BY JOHN W. METCALF. Arthur P. Schmidt, Boston.

"Absent."
"Wilt Thou Forget?"
"Love's Elegy."
"Sunrise."

Whatever may be said of the four songs above mentioned, one thing at least we can absolve the composer from having attempted namely, to disport himself unduly in the novel, the far-fetched and the untried. The life-saving motto of the ancient Romans, "In medio tutissimus ibis," seems to have stood by him admirably. Nevertheless it is a great pity that before committing his MSS. to the publisher he had not possessed himself of the celebrated theoretical work of the Baron Pumpernickel, published in 1701, in which various faults such as will hereafter be specified are expressly provided against. For example, the first poem in the collection, entitled "Absent," has the following four lines for the first stanza:

Sometimes, between long shadows on the grass,
The little truant waves of sunlight pass,
My eyes grow dim with tenderness, the while
Thinking I see thee, Thinking I see thee, thee smile!

It will be noticed that the accent in the first line is a little uncertain. It is not absolutely incorrect to start the word "Someimes" with an accent, but to place an accent at the beginning of the second line,

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"The little truant," is to make an extremely definite article and to limit the poetical image to some particular truant, who should have been more definitely defined. So also in the third line, "My eyes grow dim," putting the stress on the word "my" has a tendency to relieve the by-stander from emotional strain. This sort of mistake continues all the way through the song. For instance, in the line, "And sometimes in the twilight gloom," "and" is a long note, accented; "in" is also accented. It is true that Mr. Metcalf's musical motive happened to be fixed in this particular rhythm, but in a case of that kind if Mr. Wagner had been treating the text he would have found ways of meeting even so delicate a subject.

In the second song, "Wilt Thou Forget?" the same error of treatment occurs, as, for instance, in the line "Be the green grass above me," where there is an accent on "the." All these things belong to the commonplaces of song writing. It is inexcusable in a composer to sin against the prosody of the poet. In case the poet is so reckless as not to conform to his own selected meter, the composer has two opportunities open: One is to rectify the verse, so-called, of the poet (in case the poet is not too eminent to take this liberty with); the other, to modify his own musical rhythm to correspond with the variations of the poet. But to go on in this sort of way, putting accented notes on unaccented syllables, just because they happen to come that way, is a mistake. In this particular instance, as well as in those already mentioned, the latter songs upon the list appear to be the better.

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SCHMIDT'S CHOIR COLLECTION OF ANTHEMS, HYMNS AND RESPONSES. Selected from the works of Mrs. H. H. A. Beach, Arthur Foote, Frank Lynes, G. W. Chadwick, E. W. Hanscom, G. W. Marston and others, and compiled by P. A. Schnecker. Arthur P. Schmidt, Boston.

A practical collection of choir anthems, not too difficult. Some of the pieces are very effective, as, for instance, the Harvest Hymn, by Mr. E. W. Hanscom. Many composers are represented, some of them among the most desirable of the entire list, the names most prominent being those mentioned above. The work has been done by that extremely competent editor and compiler, Mr. P. A. Schnecker, several of whose own compositions are also in the list. Commended to the attention of choirs.

* * *

TE DEUM IN E FLAT. By Margaret R. Lang. Arthur P. Schmidt, Boston.

A rather interesting setting of the famous old hymn of St. Ambrose. If Miss Lang had trouble in obtaining an impression of unity in this hymn, it is no more than what has happened to other composers who have undertaken it since Plain Song went out of fashion. An effective choir anthem.

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## SOME NEW SONGS.

Surely the muse of songs is abroad in the land. And where else than in song can we better learn the poetical applications of music for creating congenial moods?

I begin with "Three Love Songs," by Mr. Angelo M. Read, of the Buffalo Oratorio Society. All three are pleasing and available for singers of medium powers. "If Love Were Not" is one of those sweet bits of sentiment which young ladies love. "You," an anonymous poem; "If I Could Have My Dearest Wish Fulfilled," etc., and "For Love of Her." All rather clever. In the last mentioned there are some rather cruel concealed fifths between the song and the bass, in measures 10 and 15. The reviewer doubts whether the hearer could avoid noticing these progressions.

Very charming and attractive is the new album of "Songs of Love and Nature," by Clayton Johns, published by Mr. Arthur P. Schmidt. There are fifteen songs in the collection; every one is melodious, well made musically, not difficult, not too high strung, but just sane and rational. A sort of going safely in a middle course, yet without being commonplace. In short, this is a collection which deserves a wide usage. The first song in the book, "Love's Revelation," is well done. There is a Scotch song upon words by Burns which is particularly fortunate in being just Scotch enough for local color without being clean daft Caledonian, like some which come to this table. Very pleasing and modern is the accompaniment in the "Moon Maidens." But enough; it is a good collection, and not too good.

The woman composer appears in some part songs from Messrs. O. Ditson & Co.: "The Swabian Maiden," and "Swiss Song," part songs by Miss Laura Sedgewick Collins, and very charming and pleasing affairs they are, too; all the more interesting to the present writer because the author was for several years a pupil of the same.

The most remarkable three songs which have come to this table for a long time are "Three Browning Songs," by Mrs. H. H. A. Beach. In these the words are treated with great insight and rare cleverness and originality of musical setting. All are very modern, but all three are singable as well as playable; and hearable, too, it may be added. Modulation is very rarely employed so discreetly and at the same time with such poetic effect as in many places in these songs. For instance, in the third song, "I Send My Heart Up to Thee," at the beginning of the second page, where upon the word "sea" the D flat changes enharmonically to C sharp and the next two syllables bring a cadence into the tonic a half step higher. This modulation is by no means new (Chopin used it, and so have others), but it is done here so nicely and with such delicacy of insight! The first, from "Pippa Passes," "The Year's at the Spring" is a very effective song for singing. They may be had for high or for low voice. Probably the high voice suits better the poetical "stimmung." M.

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# MUSIC.

MARCH, 1900.

## MUSICAL INSTRUMENTS OF JAPAN.

BY LOUISE E. DEW.

All Japanese musical instruments came originally from China and the adjacent kingdom of Corea. But since then during the lapse of many centuries the original instruments have been more or less modified in form and size to suit the progressive taste of the people.

The largest and most popular Chinese instrument was called by them the kin, which meant "prohibition," as they had an idea that its music symbolized the prohibition of anything impure. Ultimately music came to be actually synonymous with "purity of the human heart."

When the time came for the Japanese to rechristen the kin or kino, which they had borrowed from the "Flowery Kingdom," they chose for its name koto, to which, though it signified merely "things," they were able to attach an idea of something higher than worldly things. Instead they imagined it an attribute only of "the oracle of the gods"—the heavenly thing. Hence in time they came to see in koto music something supernal, and in koto playing something synonymous with worship and invocation of divine advise. I was informed by a native learned scholar and archelogian that this was the yamato-koto, the most ancient of its kind, having been used in Japan for fifteen hundred years. He also claimed that the instrument was indigenous to his own country, although he admitted that it was based upon the kin.

Howbeit, the koto is the chief of modern Japanese musical instruments today, and in its present form it is the national instrument, the last of a long series of kotos, one developed out of the other; some of many strings and some of few strings. Like the kin, it is fantastically supposed to be a

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dragon symbolical of all that is noble and precious, lying on the seashore, holding sweet converse with the waves, while the angels come to listen by its side.

The old yamato-koto was six feet long, nine and one-half feet in breadth, and the depth of its sounding board was three inches, the strings being three and one-fourth inches apart. Its bridges were made of untrimmed joints of maple twigs, and the strings of coarse twisted silk. Despite its crude construction, its tones were sweet and mellow, judging by the one I heard at the National Museum in Kyoto. Instead of the tsume the plectrum of the Biwa was used to scratch the six strings, and this seems to have been the origin of the sweep with the tsume over the thirteen strings today. The first thing that struck me was the melodiousness of the sequence of the strings. The open strings gave an arpeggio cadenza which would have rejoiced the heart of the most fastidious twentieth century aeolian devotee.

It would be impossible to enumerate all the kotos that have been in existence since the yamato, so I will only mention the most important.

The sono koto is a fine example of a thirteen-stringed instrument. It is seventy-two inches long, the sounding board being made of kiri, a kind of Japanese pine. There are two openings underneath to give resonance to the strings. The latter are fastened at each end of the instrument, and may be tightened or slackened at the top, but they are kept at the proper pitch by means of movable bridges, one to each string, which the player moves if they are out of tune. These strings—and those of all stringed instruments of Japan with the exception of one—are made of silk especially woven for the purpose and prepared with beeswax to give them smoothness and strength. They are very expensive, particularly those manufactured at Kyoto, the ancient capital, where a set costs as much as ten dollars and upward. When in perfect tune the thirteen strings comprise three octaves, according to Japanese notation, the highest octave consisting of six, the middle of five and the lowest two strings. The tones or musical intervals between the strings are not exactly defined, but the arrangement is analogous to our minor scale, and the airs performed partake of that key in distinction of a

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perfect major which is seldom used in Japan, China or Corea.

In playing the performer uses the first and second finger and occasionally the thumb of the right hand. The tsume, or playing nails (little ivory-pointed shields), are worn on the fingers, and these enable the player to produce clear staccato notes, that being considered the chief requisite in playing. If these require changing the musician has a supply at her left hand, with extra bridges in a small tray or casket. The kino-koto, another instrument of smaller dimensions, was introduced into the country many centuries ago by some Japanese officials visiting at the court of Peking. The yau-kinz, or western koto, was borrowed after a European model, and it is exceptional in having its strings made of steel and fastened at both ends by pegs, in an oblong frame, divided by two bridges reaching across the sounding board. These are struck with two small mallets of bamboo or tortoise shell, enabling the performer to produce two notes in harmony with both hands, as we play the piano. This instrument is called by some a modification of the cithern, and it was, in all probability, introduced by the Dutch, who at one time monopolized the foreign trade at their factory of De-sima in Nagasaki.

There are two forms of koto in popular use today, the Ikuta koto and the Yamado koto, named after the originators. The former is an elaborate affair, the sides and extremities being covered with much inlaying and lacquer ornament. The tsume of this koto are of thick ivory or tortoise shell set in lacquered leather stalls. This instrument, although prevalent in the west of Japan, is used in the east almost entirely by lady amateurs.

In the Yamado koto all superfluities are banished, and this is the instrument used by professionals. The natural wood is beautifully grained, and an occasional severe gold ornament is permitted along the sides. This koto has a clearer, more resonant tone, than the delicate Ikuta. The whole art of making is devoted to the preparation of the finest wood for the body.

In the accompanying picture of "The Chamber Trio" will be seen the Ikuta koto in the foreground. This trio is composed of amateur ladies, of high rank, who play at private

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entertainments before the dignitaries. Sometimes a second koto is added.

The second class of musical instruments are the stringed

"THE CHAMBER TRIO".

ones with frets; of these the Biwa ranks first, standing at the head of the second great group as the Sono koto does of the first. It, too, was brought from China by a commission sent to that country by the Emperor Jimmyo about 935 A. D.

As with the koto, modifications have been made from time to time, the tone having been lightened and cleared and the instrument made less unwieldly.

The biwa corresponds to our own guitar. It is thirty-three inches long, and the body is pear-shaped, like a lute, with a headpiece having four pegs and a finger board crossed by five frets. As usual the strings are made of waxed silk fastened to a knob at the bottom, then carried over a low bridge to the top and wound around the tuning pegs. So far it is similar to the guitar, with two apertures in the sounding board for resonance, but there is little of that quality in its tones, as the body is made of thick wood, without any depth or hollow base. Instead of the strings being thrummed by the fingers of the right hand, the performer strikes them with a peculiar kind of a clavicle, while the fingers of the left hand press the strings on the frets. This substitute for the right hand is usually made of horn, but those of a better description are of tortoise shell, about seven inches long, with silk cord and tassels, attached to the handles of ivory. Notes produced by this means have a tinkling sound, though

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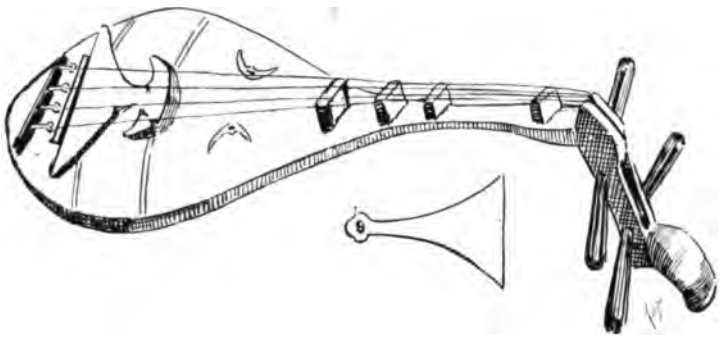
sharper and clearer than those fingered on the guitar. To my notion it resembles the mandolin more than the guitar, both in structure and sound. This tink-a-ting, which is a characteristic of all stringed instruments both in Japan and China, is the result which they all delight in, hence their dislike to our pianos, deep-toned guitars and violins, giving their preferences nearly always to a musical box because it resembles their own stringed instruments.

The biwa is a great favorite, being listened to with profound admiration by any audience. It has been known in Japan for over 1,200 years, and is verified geographically by



THE SATSUMA BIWA AND PLECTRUM.

the name of Lake Biwa, one of the loveliest sheets of water in Japan. It is near Kyoto, and in form and outline resembles the instrument.

The Satsuma biwa, shown herewith, is the biwa proper of Japan. It is essentially a harmonic not a melodic instrument, and the open chords make it admirably suited to the accompaniment of long, heroic recitation and ancient songs of love and war so dear to the Japanese. Changes have not only been made in the instrument, but in the bachi or plectrum as well, its shape having been altered so as to obtain freer and more rapid sweeps over the strings. The music for the biwa has not been altered for over six hundred years.

The gekkin differs entirely in construction from the biwa, and yet the high frets clearly show a family likeness, hence the name "miniature biwa," or "moon-shaped koto." The music for the gekkin consists entirely of quaint little Chinese songs, many of them very melodious and pretty. It is

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played with a small ivory or tortoise-shell plecturm, the double strings giving a trill to the notes which is accompanied by vibrations of a wire fastened loosely inside the body. This wire produces a curious jingling whenever the instrument is moved. The up-and-down stroke of the plectrum is characteristic of Chinese and Japanese music.

THE GEKKIN PLAYER.

There are in Japan two distinct schools of gekkin players, and the instruments differ appreciably. They are the Nagahara school and the Keian school.

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The genkwan is another instrument of the same class, evidently developed out of the gekkin. It is without apertures and contains a wire vibrator in the body. The plectrum, cord and tassel are attached almost identical with those of the samisen. It differs from the gekkin chiefly in its octagonal body and long neck. In addition to the upper fret, which gives the open notes, there are eleven frets on the neck and one on the body, giving the full diatonic scale, which is absent in the lower strings of the gekkin. The four strings are tuned in pairs to C and G, the compass of the instrument being two octaves and two notes.

The ku is an instrument similar to the genkwan, but with a circular body. It differs essentially from all other instruments of its class, being richly ornamented with gold lacquer designs. There are four strings and nine frets, but they are not tuned in pairs like those of the gekkin. The shunga is a very ancient instrument which resembles the kokyu in the construction of its body, but with five frets on a neck slightly shorter than that of the gekkin. It is strung with four strings, one much thicker than the rest. It is played by plucking the strings with the fingers instead of a plectrum. As in the case of the ku the strings are not strung in pairs.

The shigen lies midway between the two groups of instruments—that is, those with frets and those without. In construction it is allied to the gekkin, being somewhat larger, and having an octagon body like the genkwan. It also has the vibrating wire, but no frets.

The third class of instruments which are minus the frets are of an essentially different type from those of the biwa family. Progress is marked by the disappearance of frets, the players being no longer dependent upon their aid in producing different notes. The cumbersome bodies of the biwas and the large faces of the gekkins give place to bodies of another form, the typical instrument of the family being an almost square, somewhat shallow box, the sides of wood, the upper and lower surfaces of parchment. I refer to the samisen (pronounced samiseng), the instrument of the people. This seems to have been developed from a body made of a solid piece of wood.

The family may be subdivided into two groups—instru-

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ments played with a bachi, like the samisen, and those played with a bow like the kokyu.

As used at the present day, the samisen is a final development reached by many stages, most of which occurred in China. It was advanced to its present dignity of a national instrument soon after its advent to Japan from Liu Chiu in 1560. The biwa players found it a mort portable instrument than their own, and more suitable to the accompaniment of lighter songs. Some say it had originally only two strings instead of three, but there is no instrument in existence today which supports this tradition. The snakeskin covering to its body is, however, still to be found in some instruments of the family. It has given way now to catskin.

There are three tunings, which have no relation to any system of keys, and all adapted to the normal tuning of the koto. It is played with a sharp-pointed bachi of wood, ivory or tortoise shell, which strikes the strings just below where the neck joins the body. At this point the face is strengthened with a piece of parchment which receives the first blow of the bachi, making a drum sound before the string vibration is heard. In fingering great care is used to let the strings be pressed by the finger nails. When it forms part of the chamber trio, or quartette in company with a kokyu and two kotos, the drumming first attracts the attention, the delicate twanging of the strings seems to come from a fifth and invisible instrument.

One soon becomes accustomed to the peculiar thumming and its weird accompaniment of nasal sounds, for the samisen is heard everywhere. The beggar goes his rounds, daily receiving his rins, ten of which make one sen, equal to five cents in our money. Or mayhap one hears the Geisha girl practicing for her evening entertainment, as one passes her door, not a pleasant sound by any means, and one can easily understand why it was used more as a children's toy in China than a serious instrument. It is supposed to form the best accompaniment to the voice of any instrument in Japan. The three strings are made of waxed silk, and the compass of each is greater than that of the biwa.

The jamisen is another instrument whose history it is not easy to trace. Its body differs from the samisen, yet in other

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respects it resembles it; so, no doubt, it sprang from the same source. Both the front and back of the body are covered with snake skin, but instead of being a hollow rectangular frame like that of the samisen, the body is an oval block of hard wood measuring six inches long, five inches in breadth, and two and three-fourths inches thick, in which a hole two inches in diameter is cut. It has three strings which pass from the tuning pegs through a small ivory notch on the neck and over a small ivory bridge on the face, fastened to an ivory knob at the base of the body. It, too, is played with a tortoise-shell plectrum, and has a long silk cord and tassel attached.

There are other varieties of the samisen, the chosen, Corean

THE SAMISEN.

samisen (almost identical with the jamisen), the kaotari, the kirisen and the taisen.

The kokyu or Japanese violin holds precisely the same position as the samisen does in its division, being the ultimate form which has resulted from many varieties. This instrument came originally from Hindustan to China, thence to Japan. It is seldom used as a solo instrument, but I have heard it in the hands of the skillful when it gave forth sweet and plaintive sound, making a fine accompaniment for the voice.

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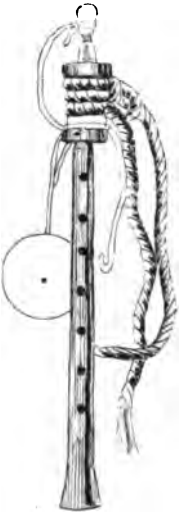
Instead of resting the body of the instrument on his left breast, as the violin player does, he places it on his knee while he squats on the ground with the finger board upwards, as our players on the bass viol do.

Or, the kokyu rests on its metal spike on the floor; a small wooden rest with a hole in it for the pivot being fastened in the obi (sash) of the performer so that he can hold it in position as he stands.

The bow is differently shaped from our violin bow, but it is on the same principle. It is usually about three feet long, is well arched and made of sandal wood. The horse-hair is



YAMATO FUYE, OR FLUTE.

put on loosely with silver clasps at the ends, and it is inscrutable how the musicians can manage to produce such pleasant sounds with so bungling a bow.

There are five minor varieties of kokyu: The keikin, which has four strings; the kokin, two strings; the teikin, two strings, and the kokun and nisen. As can be imagined, all are exceedingly primitive.

The Yamato fuye or flute is also claimed as indigenous to Japan. It is lacqueral red inside, and closely bound outside between the holes with strings laid on with paste, afterwards fixed with lacquer. The string is a substitute for strips of

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cherry tree bark which was formerly used, this itself being a substitute for the bark of the kaba tree of China with which all Chinese flutes were bound. The top is plugged with lead wrapped in rolls of paper fastened with wax and finished at the end with wood decorated either with brocade or a highly finished metal ornament. It is difficult to fully appreciate the clear tones of the Japanese flute, as the notes are not always blown "clean." Weird quarter notes often disfigure both the beginning and end of all sustained notes, the musicians being specially taught to acquire the art of producing them.

The hichi-riki, or "sad-toned tube," is played from the end, and bears the same proportion to the flute as the piccolo does to the west. It has seven holes above and two thumb holes below, and is played with a loose reed mouthpiece inserted at one end; this is bound with paper which, having been dampened, swells and keeps it firmly in place. The resemblance to the piccolo is limited to its size, for it is the diapason of the classical orchestra. Although it produces excruciatingly wailing sounds, yet many stories are told of its charms.

One is of a nobleman of the court of the Emperor Jimmyo, who had for his lute the hichi-riki, yet it is said that he played so sweetly that one who had burglarious designs upon his property, hearing the music, went away. I believe the story, but must add that, no doubt, the uninvited visitor went away in frightened horror.

The shaku-hachi, unlike the hichi-riki, has a beautiful mellow tone. It is said that the tones were once so sweetly solemn that they traveled from the cave of its hermit inventor, through the still midnight, straight to the Emperor's palace. They mingled with his dreams, telling as in a song where the musician dwelt whose slaves they were. On the morrow the Emperor sent to find him, and lo! the dream was true.

The shaku-hachi is used as a solo instrument, and it may be called the musical antithesis, as it were, of the hichi-riki. It is made of thick bamboo, lacquered inside, and measures from twenty to twenty-two inches in length. When well-played it is the mellowest of wind instruments, but it is exceedingly difficult to master and justifies the traditions of the secrets which have been handed down from Omori Toku, a hermit of Yedo, and from generation to generation of patient

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teachers and patient pupils. There are a number of varieties of small shaku-hachi, some of which are elaborately carved. One of these, the hitoyo-kiri, is of a sweet tone, but it is difficult to find the necessary bamboo for making it, hence the scarcity.

The shono-fuye is very ancient. It is composed of twenty-two pipes arranged side by side like pan pipes, the longest one measuring seventeen inches. The smaller varieties contain sixteen and eighteen pipes respectively.

According to mythology the flute is supposed to have had a divine origin, and probably for this reason it has always

PRIESTS POUNDING GONG IN THE TEMPLE.

been regarded as a sacred instrument. These instruments are preserved with peculiar veneration for an extraordinary number of years; many of those now in use are said to be over one thousand years old. A list of the temple flutes were kept at court, and like most of the old instruments, they were known by special names. The "snake-charmer," "green leaves," "the fisherman" are among those preserved.

The sho (shyo), primitive mouth-organ, is also interesting, for it is in all probabilities the oldest eastern wind instrument, having been introduced into China four hundred years before the time of Confucius.

The orchestra of the modern theater is composed of two

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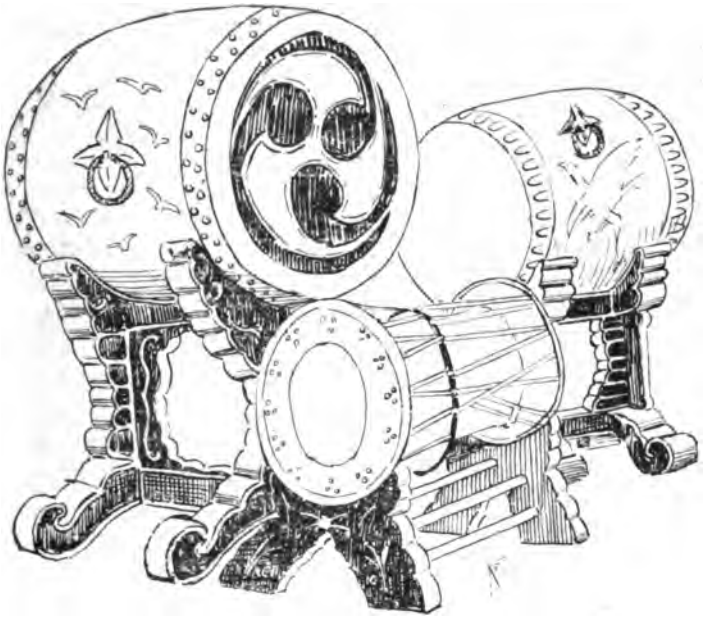
samisens, one flute and three drums. There are also two reciters, and it is called "the accompaniment party." Full dress is worn on special occasions when they appear on the stage in short one-act pieces, and occasionally in scenes in longer plays by way of accompaniment to soliloquies or solo dances. In ordinary cases, however, the orchestra is behind the scenes, and full dress is not worn.

The female orchestra is composed of the same instruments, but without reciters, the two large drums being played by the



same performer, as the music does not require both drums at the same time.

Generically speaking, drums of all kinds, in Japan, are taiko. There are three classes, taiko proper, kakko and tsuzumi, or plain cylindrical drums, drums with braces or cords, and those with dumb-bell shaped bodies. The drums shown in the illustration are seen in the temples, being used in the services. "O-daiko," the large drum, is usually seen on the right of the altar. It always rests on a black lacquer stand, one of the surfaces of the cylinder being elaborately decorated with gold clouds or colored dragons. In the cylin-

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der are fitted two large iron rings which enable it to be carried, as it sometimes, though rarely, appears in processions.

Ko-daiko is a small form of o-daiko used chiefly in processions and in orchestras for some of the shorter performances of the kagura, a form of dance with which the visitor in Japan soon becomes familiar. When used as a processional drum it is placed on a cubical frame, suspended from a pole carried on the shoulders of two men. The drummer walks beside it delivering vigorous blows on the parchment with two plain thick sticks of hard wood without knobs or leather. Before the procession starts it is placed at the temple gate, where it is beaten for two hours or more to summon the people. The daibyoshi, or "grand time beater," is used to mark the beats on special occasions, as when the short benedictory dance, the modern kagura is performed at festivals. One can see the latter at Nikko any day, for the scarlet ladies with jangle of bells and waving fans will go through this ceremony for a few rin. The tourist usually leaves the spot before the kagura is finished, but the more pious country folk linger till the last moment. It does not last over thirty seconds, as it is an abbreviated form of the grand kagura, which lasts two hours, and is only performed in return for some special offering to the temple.

In the old regime, when the Musical Bureau was a part of the Emperor's household, these classical dances were performed on various occasions. The dancers of today are usually the descendants of the musicians of the bureau. They have a special house near the Kudan where they practice and two or three times a year give entertainments which are attended by the imperial household.

Of brass musical instruments there are but three: The rappa, a brass bugle used in camp, sometimes called the "foreigner's flute;" the dokaku, another bugle, made of copper, formerly of wood; the charumera, a bugle with holes which is used occasionally in the theater, but chiefly by itinerant venders of the sweets of Japan. Its sounds and the tunes have many affinities with those of the Italian rifferani. Numbers two and three are much used as processional instruments in Corea.

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# THE PIANOFORTE AND PIANO MUSIC IN THE XIX. CENTURY.

(Third Paper—"Music in the 19th Century.")

BY W. S. B. MATHEWS.

Progress in music for any kind of solo instrument takes place through the operation of three causes, acting independently or in co-operation; first, the improvement of the tonal powers of the instrument itself; second, the appearance of virtuosi discovering new powers in the instruments already prepared; and, third, a more serious view of the possibilities of the instrument in question, taken by influential composers. To take the violin, for instance, the instrument was as perfect at the beginning of the seventeenth century as it is today; indeed, very little has been done for it since the middle of the sixteenth century. Its powers began to be illustrated by Corelli, about 1675, and he was followed by a succession of virtuosi, culminating with the meteor-like Paganini, whose example and stimulation were of very great productive force upon Schumann and Liszt, at the very beginning of the romantic school of piano writing soon after 1830. Everything which is in the violin today was there in 1600; excepting only that the bow of that date was less perfect and not so well adapted to eliciting the full powers of the instrument. The entire progress has been due to the virtuosi, and to the greater variety of tonal possibilities which composers have seen in the instrument. Even in the technique there has been little progress for a century and a half, the Bach sonatas being practically as advanced technically as anything since. Merely a few tricks have been invented. Under Bach's hands the instrument had reached its limits of polyphony and agility, and practically its limit in sustained melody.

While the nineteenth century has been extremely enterprising in exploring the tonal powers of all instruments and of illustrating the same through solo work and in illuminative contrast with other instruments (as in concertos with orchestra), it has particularly distinguished itself in the case of the pianoforte, to such a degree that the close of the century finds

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this instrument having reached apparently the practical limit of tonal capacity (unless decided structural changes should open up new directions) and a popular vogue among musicians and the laity alike, such as no one instrument has ever previously enjoyed. In its latest form the pianoforte is a veritable microcosm of instruments. While it still has grave limitations, among which its sfortzando form of tone and its incapacity for sustained tone are the most serious, it is able to reproduce the substance of almost any possible kind of tonal discourse. Rhythm, harmony and general nuance will be given with great truth, and the melody will be fairly well represented. Thus by the aid of the pianoforte the composer can form a very good idea of what he is producing, even in extreme cases of works designed for the fullest possible of orchestras; and the student is able by means of this convenient friend to peruse at pleasure well-nigh the whole literature of tone poetry.

It is only during the nineteenth century that this position of popular pre-eminence has been acquired by the piano, and it is well at beginning to point out the steps and influences through which it has been brought about.

The essential thing in the pianoforte is the escapement of the hammer the very instant it has struck the wire. Unless it rebounds without the slightest tarrying, the vibration of the string is stopped at the very beginning. The strings themselves, with their sounding board, case, etc., are older inventions, belonging to a race of experiments among which the dulcimer, the harpsichord and the clavier were the more successful. The first hammer with escapement was produced in Florence, Italy, in 1711, by Cristofori. Many makers in other countries took a hand in developing the pianoforte until towards the end of the eighteenth century, by which time the grand piano had five octaves of compass, and it was upon this instrument that Mozart played and composed; Beethoven had a keyboard of larger compass, even up to six octaves. But whether we arrive at our idea of the powers of the pianoforte at the beginning of the nineteenth century from the instruments themselves which still remain, or from a careful study of the music written for them, in both cases we make the same discoveries. The tonal powers of the instrument were small,

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the vibration short, and the action too delicate for the steel fingers of the modern virtuoso. Apparently it was the celebrated harp-maker, Sebastian Erard, who somewhere about 1808 made improvements in the action and damper mechanism and began to enlarge and strengthen the instrument.

The first of the modern, noisy virtuosi was Liszt, who made his appearance upon an Erard piano in 1824, and always thereafter played them except when for momentary reasons he played something else. The Erard piano was so poorly prepared to stand the assaults of the fiery young pianist that it is traditional that after he had begun to write in his free style, about 1833 and thereafter, he used to have several pianos upon the stage, and trundle up a new one as often as broken strings or hammers made it necessary. In that day there was not in all the world a pianoforte capable of standing the murderous assaults of such a modern virtuoso as Rosenthal—the great master of powerful and rapid technique. Liszt himself was far from using habitually these extremes of force. If we read his compositions we find them thickly besprinkled with marks for piano and pianissimo, and those for extreme force come only at rare intervals.

It was Thalberg who began to make demands upon the piano makers for a longer vibration and a fuller tone. Thalberg made his first appearance in Vienna in 1826 and then or very soon after he began to illustrate his peculiar and novel way of carrying a melody in the middle of the instrument, where the vibration was longer and the tone fuller, and of surrounding it with ornamental designs of tracery running from one end of the keyboard to the other.

It is doubtful whether the idea was original with Thalberg; it seems likely that he took it from a greater inventor than himself, the famous harp virtuoso, Parish-Alvars (1808-1849). Dr. Riemann indeed claims that the Italian, Pollini, pianist at the conservatory of Milan, was the first to write pianoforte music upon three staves, with the melody in the middle of the instrument. Be this as it may, certain it is that Thalberg's idea proved immensely popular and had in it consequences of great significance for later technique.

Owing to this method of sounding the melody tones with the most convenient hand, an arm element almost unavoidably

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entered into the tone, greatly increasing its sonority and its quality. Thalberg's running work was the perfection of lightness and evenness, such as very few living pianists, if any, could equal. Melodies he rarely wrote himself, but took up the most attractive from the popular operas of the day. He thus brought his art into immediate comparison with that of the great opera singers, and, in order that he might be better able to stand a comparison of this kind, he took lessons in singing for five years of the famous and still living master of voice, Manuel Garcia, that his melody playing might represent the most finished art in this direction.

To go on with the history of the pianoforte itself is to bring the subject to America, for it is here that the grand piano of the present has been developed, and by a comparatively few artistic workers. The American pianoforte distinguishes itself from those of other countries by its great tonal power, solidity of frame and its reliable action. And in these respects all good pianos, wherever made nowadays, are practically American pianos, since all follow the results of investigations made in this country. Briefly sketched, the steps were the following:

All the early pianos used in this country were imported, but the dryness of the American climate soon showed the lack of solidity in the imported instruments. The first American to hit upon the right scheme for strengthening the frame of the instrument was Alpheus Babcock of Boston and Philadelphia (for at different times he manufactured in both cities), who in 1825 invented a full iron frame, intended to strengthen the wooden frame, which at that time supported most of the tension of the strings. Six years later Mr. Jonas Chickering adopted the full iron frame, his experiments having convinced him of its utility. A little later he applied the same to the grand piano, producing a full frame in a single piece. As yet, however, the iron plate was merely for reinforcing the solidity of the instrument; the main part of the tension was borne by the wooden frame. Mr. Jonas Chickering died in 1853 and the work of the American piano was taken up elsewhere.

In New York for several years there had at that time been improvements in the pianoforte. A very active firm, Messrs.

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Nunns & Clarke, had developed a wide square piano, affording more room for the strings, but they still used the wooden frame, applying iron merely for what is called the "hitch-pin plate" at the right end of the instrument, where the strings pass around pins. A still more vital element of the pianoforte of the future was owing to this same firm, namely, the felt hammer. All other hammers then in use were buckskin, and they soon became hard and gave a very disagreeable effect. Moreover, they were put on by hand, with unequal and uncertain solidity. Nunns & Clarke had felt hammers, and had bought and owned the only machinery then in this country for covering piano hammers with felt by the use of hydraulic pressure, which, of course, could be determined according to the needs of the register—harder toward the high notes.

Thus it happened that when the Steinway family landed in New York, in 1851, and hired out as journeymen in different factories, the father and one of the boys worked in this house of Nunns & Clarke.

And so when the firm of Steinway & Sons was formed in 1853 they immediately applied themselves to perfecting the piano. With a wisdom most admirable they collected the best of existing traits. From Chickering and Babcock the full iron frame; from Nunns & Clarke the wide scale and the felt hammers. They then entered into experiments for cross stringing, in order to gain more room for the wires, and to carry the long bass strings across a more desirable part of the sounding board. Their first overstrung scale was shown in 1855, and revolutionized the piano making of the world. They then went on to apply the same system to the grand, and by 1865 they had succeeded in distancing all rivalry and stood unquestioned at the head of artistic piano making in the whole world.

At this point they entered upon what is perhaps the most creditable part of their brilliant and honorable record. Summoning the oldest son, Mr. Theodore Steinway, from Germany, he was put for several years at most elaborate experiments for obtaining more prolonged vibration, fuller and more musical tone, and greater solidity of frame. The experiments were so successful that when in 1875 the firm sent one of their grands to the famous physicist, Helmholtz, he examined

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it and wrote them that they had secured a balance of harmonics from steel wire which he had never himself been able to obtain, and that he had been obliged to modify some of his published statements on this point in deference to their results.

All piano-makers, the world over, followed the lines thus opened up. While many points in the Steinway system were protected by letters patent, one after another of these protections expired, and thus everything now appertaining to the pianoforte is practically public property. The consequences have been that in Russia and in Germany pianofortes have been and are constructed of nearly or quite as good quality as the best American. Only in England and in France has invention stood still.

Thus, to resume, it is to be seen that in so far as the makers of pianofortes were concerned, the solidity of the instrument dates from before 1850; and the tonal capacity had reached its existing limit somewhere about 1875 or 1880. Nothing vital had been done to the action, until just at the end of the century, when Mr. Morris Steinert's "Steinertone" brings in a new element in this part of the apparatus, an improvement possibly destined to have important influence upon our ideas of tone-production and the method of playing.

Thus the end of the nineteenth century finds the pianist in possession of an instrument equal to the tonal demands of the largest halls, with solidity of construction so perfect that nothing gives way even under assaults so zealous as at times greatly to resemble pounding. And thus we have the field cleared for our examination of the changes which have come into the methods of writing piano music and the tonal effects desired from the instrument as modified by the general musical movement of the century. As we progress in this examination one point is sure to strike us, namely, the reaction of every province of musical effort in this century upon every other province. Thus the treatment of the pianoforte has turned upon first of all producing an instrument capable of standing out in connection with the modern orchestra; and further, in some way responding to orchestral ideals of tone-color and flexibility. A sympathetic relation to the human voice is another ideal which has influenced many makers.

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## THE CLASSICAL SCHOOL IN 1800.

The nineteenth century opened with the pianoforte in a prominent position as an art instrument primarily for home use; and the art-forms in vogue for it were the Sonata, the Theme and Variations, the Rondo, and to some extent the Fugue. Dances were also written for this instrument, but the habit of putting together potpourris from airs from favorite airs from operas had not yet made much headway. The Sonata cult was very extensive. Most famous of all writers in this department were probably Haydn, a venerable master still living, and Mozart, the genius so recently dead. But besides these great masters there were a variety of virtuoso pianists who produced sonatas and sets of variations in countless numbers. The greatest of these was Muzio Clementi, whose influence has lasted until this present. Beethoven is reported to have esteemed the sonatas of Clementi as better than those of Mozart—an opinion based probably upon the bolder treatment of the pianoforte in the Clementi works. Mozart's sonatas for piano seem to have been written with an eye for amateur use.

Besides Clementi there were several other piano virtuosi who had a wonderful vogue then and for some years later. The best of these was Dussek, a musician having a lovely touch and an elegant and finished style. Some of his countless sonatas and pieces have lasted until now. Steibelt was another popular writer, as also Pleyel, Dionys Weber, Cramer, and Hummel; still another, the originator of the nocturne. John Field came into their active period a little later, Field's first nocturnes having been published apparently about 1812.

The music of all these writers was characterized by ideals somewhat similar. The sonata was the serious form; the contrast of themes invariable, the second being lyric. The slow movements were often elegant, occasionally beautiful, and sometimes had suggestions of depth. As a rule, however, all the slow movements of that period sound like pure but impersonal melody, like those of Mozart; or else like efforts towards an ideal but imperfectly apprehended. The bravoura treatment of the pianoforte had made considerable progress in the works of Clementi, Dussek and Steibelt; the works of other composers were lighter and less earnest. Steibelt, in-

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deed, was himself sufficiently light, and Clementi did not produce his epoch-marking "Gradus ad Parnassum" until 1817, his own pupil, Jean Baptiste Cramer having preceded him with the famous "Forty-eight Studies" in 1810.

Curiously enough, all these influences had already at the beginning of the century been summed up and combined in the works of one composer, who in several respects had already shown traits of most pronounced originality and suggestiveness. Beethoven, the young virtuoso, was now just thirty years of age; he had been living in Vienna for about eight years. For the last four years of the eighteenth century his first works for piano had been appearing from the press at rather frequent intervals. He began by squaring himself with the sonata as he found it. This was in the three sonatas dedicated to Joseph Haydn, published in 1796.

It is doubtful whether the first works of any other composer show so wide a range of style as these first three sonatas of Beethoven. They were not, indeed, first works, since more than sixty pieces of one sort or another had preceded them; but by the opus number they were put forth by the composer as his beginning—all that went before having been preparatory. The curious thing about these works is their having evidently been modeled after several different masterworks. The first is plainly after a sonata in F minor by Emanuel Bach. The second is rather like Haydn, excepting in the slow movement, which is Beethoven's own. The original of the third sonata I have never been able to find. I have looked for it among the concertos of Mozart, but it is not there. From what Mr. Vincent D'Indy has lately written, I imagine that this piece must have been modeled after something by Wilhelm Rust, but I have never seen the original. Its traits are a very free treatment of the pianoforte, quite surpassing the bravoura of the Mozart concertos; a good contrast of themes, and a well sustained working up. The slow movement is a curious experiment which evidently did not succeed, for we find Beethoven coming back to this manner but once or twice in his whole list of later works. The finale is a brilliant show piece, admirable for concert, as piano playing then was. This was in 1796. In the same year the young composer still further distinguished himself by the concert

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aria, "Ah Perfido," and the great song, "Adelaide." The next year the sonata in E flat, op. 7, came out, a very lovely work, longer than most of those by other composers, and very melodious and brilliant. In the slow movement of this we have the real Beethoven touch—a deep, serious, suggestive tone-poem, as clever in its sustained dignity as anything of the romantic school later. The rondo of this sonata is quite in the manner of the day; and attempts to make it difficult and give it bravoura (by the running in the bass) were failures. A year later (1798) three more sonatas, opus 10. In these we have a variety of material. The first movement of the one in C minor is very fresh and strong. The transitional theme here is one of Beethoven's best. The remainder of the sonata is less good. In the light and pleasing sonata in D major we have some very good writing, and particularly a slow movement of great profundity and strength. This part is still worth playing.

In 1799 appeared one of the landmarks of pianoforte tone-poetry, in the famous Sonata Pathetique, opus 13—a work which at once proclaimed a new voice in music—a voice that has lasted until our own days. The introduction of this piece is one of the most graphic bits of seemingly program music, full of passion, violent contrast and serious intention. The mood thus indicated finds expression in the passionate and whirling Allegro—a character-piece of remarkable force. Then follows the beautiful Adagio, a melody of unprecedented nobility in pianoforte literature. The rondo alone shows the feet of clay. Moreover, in 1797 the first concerto for pianoforte and orchestra was published and first played by Beethoven himself. All along, since 1974, Beethoven had published numerous sets of Variations which now in the year 1800 reached the imposing figure of fourteen different sets. So also in this year appeared the two little sonatas, opus 14, the sonata in B flat, the first symphony, and that most lovely of concerted pieces, the third concerto for pianoforte and orchestra, not played in public, however, until Beethoven himself played it April 5, 1803. Moreover, this activity in the line of piano music went on with increasing vigor, for in 1801 appeared the sonata in A flat, opus 26, with the variations and the funeral march, and the pastorale sonata, opus 28. The

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principal event of the Beethoven calendar in 1802 was the second symphony, but in 1803 appeared those great sonatas, the Waldstein in C major, opus 53, and the Kreutzer for violin and piano, opus 47; and in 1804 the Appassionata. Meanwhile the oratorio, "Christ on the Mount of Olives," had been composed in 1801 but first sung in public in 1803.

Thus there was every reason for the world to feel that here was a new composer, a master in the fullest sense—and such seems to have been the popular verdict. Just as Beethoven's activity as composer for piano was beginning to slacken, a new voice is heard, that of the young Carl Maria von Weber, whose first piano works were published in 1808—the Capriccio in B flat and the Polonaise in E flat. These pieces, although rather more free in treating the piano, do not materially differ from similar works by Dussek. The famous "Invitation to Waltz," which many consider the first idealized folk dance for the piano, was not published until 1819. Weber's famous war-horse for virtuosi, "The Concert Piece," appeared in the same year as "Der Freyschuetz" (1821). Long before this time, in 1806 and 1809, Beethoven had produced his fourth and fifth concertos, far greater works and more beautiful.

Undoubtedly we must admit that the personal note began to come into the piano sonata more and more as Beethoven went on, and the romantic spirit is already quite plainly to be felt in the pathetic sonata. Moreover, Beethoven appears to have realized the inconsequence of the rondo, with which the sonata was expected to terminate. Many experiments he tried for a better ending, but none of them quite succeeded. By the time we reach the "Moonlight" sonata, in 1801, the romantic spirit is obvious, though unacknowledged. And while we find quite a number of regularly constituted sonatas after this point, we also find in the most impassioned pieces frequent departures from what had been the accepted form, until in the last sonatas the sonata as such has almost disappeared in favor of the fugues, variations, fancy pieces, and the like. In the last of all, opus 111, he reduces the work to two movements, the last being an Arioso and Variations.

In spite of Weber's piano pieces having sprung into such prodigious vogue and maintained it for more than half a century (nor is it even now quite lost in Germany) he cannot be

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regarded as having contributed much to the development of the poetry of the instrument or to its manner of playing. As a tone-poet for this instrument he was superficial and pleasing —little more.

## SCHUBERT AND THE ROMANTIC.

All along during the last years of Beethoven's life, say from about 1815 to 1828, there was an obscure young composer in Vienna who was producing hundreds of songs destined later to astonish and delight the world, and to bring the romantic period into full blossom in its very first moment. This was Schubert, of whom more is to be said when we have for our subject the Song. As a pianoforte composer Schubert had many novelties of harmony, much prolixity, great and delicate charm, but on the whole nothing very striking. But when the spirit of Schubert soared aloft into the great unknown, in 1828, the full inspiration of the romantic began to make itself felt. And so we come again to Mendelssohn and his beginnings of the romantic in full spirit. It was in the overture to the "Midsummer Night's Dream," which he composed for piano in 1826, and scored for orchestra and played in public in 1829. The year following came out his first book of "Songs Without Words," a title full of fortunate suggestion, and so the romantic came into real activity. Owing to Mendelssohn living in Berlin and also to his fortunate financial condition, as the son of wealthy parents, and his relation to his teacher, Zelter, one of the most eminent theorists of the times and a great friend of Goethe and other literary lights of Germany, Mendelssohn's compositions almost immediately gained appreciation. This was all the more easy inasmuch as in form they differed but little from works of older composers; the new range of moods was but slightly advanced in the romantic direction. In point of workmanship, also, the compositions were elegant and their whole makeup was congenial to refined and cultivated tastes. Hence whatever influence the works of Mendelssohn had upon the currents of musical thought they had almost immediately. It was mainly in England and in Leipsic circles that the Mendelssohn spirit continued for a score of years or more to dominate the ideals of composers.

But the modern romantic school of pianoforte writing arose

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in other and quite different quarters. In Warsaw, Poland, the young Chopin, born in 1809, began to compose ambitious works when not more than fifteen years of age. He pursued his studies with such ardor that when he visited Vienna, at the age of twenty, and played three concerts there, as well as others in other German cities, he was greeted as one of the first piano virtuosi of the time. This honor quite surprised the young man, and he laid it to heart so little that he was not astonished when, a couple of years later, having played before the then celebrated Kalkbrenner, in Paris, he was told that it would take three years under his instruction to develop Chopin to a finished artist. It is needless to waste time in wondering what would have been the cost to the world if this bright young talent with its novel and high-bred distinction should have been turned back for three years to the direction of this heartless and empty shell of a virtuoso.

Most wonderful of all in Chopin's case, even at this early time of his visit to Vienna, he had with him at least three large pieces capable of being played with orchestral accompaniment: The Variations upon Mozart's "La ci darem la mano;" "Krakowiak," a fantasia upon Polish airs, and a Fantasia. He also had his great concerto in F minor for piano and orchestra; and in his concert of October 11, 1830, at Warsaw, he played the E minor concerto in two parts; first the Allegro, and then after two other pieces the Adagio and last movement. Still more remarkable, he had written nearly all of his Studies, opus 10—a collection of pieces which at that time were as far beyond the range of ordinary players as the Brahms-Paganini Variations are of those of the present. Moreover, these studies were not only difficult but also essentially novel in their ideas and treatment. Even then Chopin had written several of his Nocturnes, so that we have the striking spectacle of a young genius of less than twenty-one years of age bursting full armed upon the admiration of the world, with works strikingly novel in almost all respects, and most novel in their appeal to moods and ideals.

In all of these early works of Chopin there are crudities to be found; the hand lacked practice. But the handling of the pianoforte is curiously new, although founded upon the methods of Hummel and Field. The latter artist seems to have

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been a greater virtuoso by far than we are in the habit of supposing, now that his credit from posterity has been reduced to his fortunate suggestion of the name "nocturne" and the fancy for sad, subdued, meditative moods. He had a very beautiful touch, quite characteristic of himself, and his playing was free, masterly and full of Irish fervor. But that a mere boy should have made such an advance over the greatest existing concertos for piano as at this early age to create the concertos in E minor and in F minor, with their deeply beautiful slow movements and their fascinating melodies and passage work in the first movements, is certainly one of the most striking events in the history of music.

Later on Chopin enlarged the number of his studies to twenty-five, and for more than fifty years they have remained as wonderful for their poetry and elegance as for the novel conceptions of piano playing which they first illustrated. In this respect Chopin was one of the most remarkable path-breakers in history. Later on he also created his greater Polonaises, his Ballades, Scherzi, and his myriads of other works. Greatest of all his tone poems are perhaps the sonatas in B minor and in B flat minor. While Chopin was not particularly clever in the sonata form, the working out division offering him a variety of insuperable problems, the subject matter of the sonata in B minor is of the first order in imagination and the contrasting moods are noble and thoroughly original. His Ballades, also, are distinguished by strong contrast, great tonal beauty and appealing expression. It is very curious to find in them strong and significant themes, developed with care and completeness, only to give place in turn to most pleasing passage work; and this again to give place to other themes as beautiful and song-like as the first. In fact it is not too much to say that the Chopin Ballades, for elegance of workmanship and for inherent beauty and strength, are to be reckoned among the best illustrations of piano poetry since Beethoven's sonatas, even if they do not surpass those lasting works in point of originality and force and in suitability to the instrument for which they were written.

In consequence of his music possessing these qualities, it happened to the works of Chopin to pass into the permanent

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literature of the piano; at first for the very few, but later for the student, and this becomes the case more and more. Elegant piano playing rests upon Chopin more than upon any other writer.

Robert Schumann enters into this concert of the romantic a little later, his first works having been published in 1831. Schumann is quite as original a composer as Chopin, quite as pianistic, but in a very different way, and his music, while for a long time derided by pedants as "wanting in form" (meaning thereby forms such as they were used to), has ended by entering into the most sacred places of the literature for the piano, and the Schumann methods of playing the piano now color all good playing. Like Chopin, Schumann was a composer of moods. Like Chopin, he explored the tonal possibilities of the piano in search of novel means of expression, for he had much to express.

It is very curious to note the indebtedness of Schumann to the most unlike genius possible, the Italian violinist, Paganini. That Paganini should have inspired Berlioz or Liszt is not strange; but that his sensational performances should have fired up a deeply subjective genius like Robert Schumann, and have led to the creation of epoch-marking compositions, which are nevertheless as unlike the Paganini spirit as possible and immeasurably richer in every direction, this is one of the strangest facts in musical history.

The time was ripe for the new gospel, and so while we may wonder at the speed with which novelties flowed from Schumann's pen, it is like the blossoming of rare plant which after being carefully nurtured and developed for a long time suddenly and for a brief period bursts forth into a profusion of blossoms which presently fade and fall. Schumann began to write with his Abegg variations in 1830, and by 1840 his pianoforte composition was practically ended. He had by that time reached the opus 26 and had created two books of Paganini transcriptions (in which he sought to develop a new technique for the piano), and his thoroughly original masterworks, the Davidsbundler, Carnaval, Kinderscenen, Kreileriana and Novelettes, the sonatas in G minor and F sharp minor, the Etudes Symphoniques, the great Fantasia in C (dedicated to Liszt), the unaccompanied concerto in F minor,

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the Romances, etc.—in short a whole literature for the instrument.

There is a wonderful difference between the relation of Chopin and that of Schumann to the subsequent styles of piano playing, and the secret is to be found in the different manners in which they arrived at the peculiarities of their individual styles. Chopin added much to the range of the instrument. He discovered the arpeggio treatment of wide chords, whereby better separation of voices could be made and a fuller effect given to the chords; he also acquired a delicate touch capable of singing or of elegant passage work; and in the latter he undoubtedly depended upon the pedal to impart that "clear-obscure" blurring of outlines, upon which the beauty of chromatic sequences depends. In this mode of treatment the sequences seem to melt into each other and the transition of light and shade is much more effective than when the passage stands out entirely clear as to its tonal construction. These passages in the Chopin concertos and in all his large piano works sound like oriental arabesques, excepting that in Chopin everything has an undertone of expression. But there is in everything of this writer a feeling of reserve, dignified yet cordial and always elegant; and it is only in a few places that we find anything like real abandon, still less of passionate self-forgetfulness. When this phase of poetical mood appears, it is always in connection with tragic suggestions—whether of individual or of the nation.

The deeply impassioned note of personality is Schumann's characteristic attitude in music. He is almost always intense. He never writes grateful passages, as Chopin does. Everything in his pieces has to do with the subject matter itself and is meant to deepen the impression of sincerity and of soul revelation.

Schumann set out by attempting to become a piano virtuoso. To this end he practiced diligently; in order that he might the sooner overcome the unresponsiveness of his fingers he tried experiments, one of which resulted fatally to the fourth finger of his right hand, disabling it for some years for all but very simple tasks. But before this had happened Schumann, by dint of improvising upon the instrument in all sorts of moods, had hit upon manners of touch and of pedal

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application, and tricks of thematic development, all of which were new or practically so, and all have entered into the modern art of the instrument.

The Schumann innovations in piano playing were mostly comprised in the touch, which he made deeper, stronger, more varied and expressive; and the pedal use, which in his own playing was excessive. I am not aware that he ever unfolded his supposed principles in the use of this vital part of the tone-producing apparatus of the piano, but it was universally complained of him that he blurred everything in his playing. He probably did, but we must not forget that those who make this charge were accustomed to the safe thematic developments of Beethoven and Mendelssohn, in which the pedal has very little to do and is very rarely indispensable. In Schumann, on the contrary, the pedal is as indispensable as in Chopin or Liszt. Even more so. Take the beginning of the great Fantasia in C. Play the bass without pedal; then put the melody over it and still abstain from pedal. What have we? Simply an impassioned melody supported by a very troubled and difficult obligato accompaniment, but as yet we lack the mood the music plainly desires. Add the pedal, freely, and then we have the impassioned abandon intended by the composer. So also in the second movement of the same work, the March movement; where is the player unless he is able to sound his full chords all at once? and this he cannot do without the pedal. Or take another characteristic example of Schumann's work, the Romance in F sharp major. Here we have a well sustained melody and a delicate accompaniment. Yet to play it without pedal is to deprive it of its beauty, fine as the double melody is, and beautifully as the soprano melody relieves the two which the baritones have sung. It is the same in the variations of the Etudes Symphoniques. Without pedal they are inconceivable and unbeautiful effects. With this addition, they afford a succession of highly individual and strongly contrasted moods, the like of which for directness and vividness of bursting into life we will seek in vain in Chopin.

It is little wonder that the novelty and apparent inconclusiveness of Schumann's thematic treatment should have struck his contemporaries as want of form. But by his thematic

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work he creates his moods far more forcibly and makes the impression much stronger than is possible by the use of contrasted melodies, such as we find in Mozart. There were no players to play these pieces. All the elementary instruction vanished into thin air before these capricious and evanescent moods, so curiously springing into life under the fingers of a player who knows the trick. What was there in the exercises of Plaidy or Moscheles to prepare for the second Schumann Kreisleriana? Absolutely nothing, or next to nothing. Thalberg afforded something moderately helpful; it was his deep touch for the melody. But beyond this the Thalberg technique is as empty of help for mastering Schumann as if it had been written in the moon. Little wonder then that the official face was set against Chopin and Schumann for years in Leipsic and in all strictly regulated conservatories. The venerable Reinecke relates that he learned and played all these pieces of Schumann when they were new; but I have wondered how he retained his popularity with Mendelssohn while giving himself over to this new kind of piano dissipation. In fact I doubt whether he played them so much as he now thinks he did.

## LISZT AND HIS WORK.

But we still have another great pianist to settle with. It is the incomparable virtuoso of the instrument, Franz Liszt. This great man had advantage over Mendelssohn, Chopin and Schumann of living to be seventy-five years of age. Three generations of composers appeared and vanished from the stage while he was present. This of itself is an enormous advantage. It gives a man time to correct his errors and to try new paths. In place of the ten years of Schumann's creative activity upon the pianoforte, Liszt had about sixty. He began quite modestly with the world as he found it. Weber played his evergreen Concertpiece in 1821; Liszt began to play it in 1826, a boy of fifteen. Czerny was his teacher and Beethoven kissed his forehead at the concert in Vienna. Thus annointed he was ready for a better world; with prescience beyond his years, he went straightway to Paris. There, with occasional journeys to London and other cities, he remained for several years, playing the Weber Invitation to Dance (to which he had affixed some brilliant cadenzas, which have

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not come down to us), the concert piece, and, most successful of all, Czerny's great Sonata in C, a work which nobody knows now; or even dreams that the famous composer of piano etudes ever tried to shine among the immortals.

Liszt also was awakened by others. First of all by the fascinating young Chopin, who reached Paris in 1830; and then by Paganini, who played there in 1833; and by Thalberg, who lived in Paris during the winter of 1833 and carried on a sort of continuous duel with Liszt, emerging on the whole with distinct credit, for the sake of his repose and the aristocratic elegance of his playing. So Liszt determined to do something for himself. He set out in two directions; first to arrange Berlioz's fantastic symphony for the piano, an attempt which led later to a multitude of transcriptions of symphonies, songs and operatic arias, of great novelty at first, and of untold influence upon the future of the pianoforte as a musical instrument and an altar for show. He also set himself to write novelties to compete with the studies of Chopin. And so by the aid of Heine and the other impassioned poets of the period, and in emulation of the sensational Paganini, the elegant Thalberg and the gentle but masterful Chopin, Liszt brought out his studies in "Transcendent Execution." This was the period when his epoch-marking virtuosity was formed. All the results he attained he reached by standing upon every large book in the existing library of the pianist. He was like a child who reaches the ink and paper by standing upon the family bible.

Despite Liszt rewriting the studies for transcendent execution at least once, they remain practically failures. They do not now nor ever will enter into the foundation of the art of piano playing to any great extent. They are false starts. Only two or three have any decided musical value; and none are particularly elegant in style. In this respect they stand immeasurably below the studies of Chopin. But they served Liszt as preparation for something else. Between 1835 and 1850 Liszt wrote nothing of value to the world except his transcriptions. These were sensational in their style, occasionally extravagant and lacking in taste, but many of them were very successful (the Schubert songs, for instance) and set a pace for players generally. He even vulgarized his gen-

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eration and the two following through his Hungarian and other rhapsodies, which from an aesthetic standpoint have a purely local value, appealing to eccentricities of national mood and scale. Only in a very few instances did Liszt as a piano writer make center shots; and even here we might add, hibernically, that they generally struck a little on one side. The center shots which fell a little one side, but still near enough to be counted, were the three concert studies, the Sonata in B minor, the Ballade in B minor, and the other two concert studies, the "Waldesrauchen" and the "Gnomenreigen." These are genre pictures for the piano, clever and effective.

It necessarily followed from Liszt seeking first of all to maintain his own credit as a prophet of the sensational and the strange, that his compositions for piano are rarely or never distinguished for elegance of style. Sensation and elegance do not go together. Hence his works remained outside official circles of instruction for many years, and they can never enter into them except to a limited extent. Nevertheless the principles of piano playing involved are not without validity. Liszt originated a certain type of sensational cadenza, consisting of chromatics and diminished seventh chords following so fast as to delude the ear, and therefore to sound incredibly difficult. As to touch, he belongs with Schumann in depending upon wide ranges of force and the free use of the pedal. The finger staccato, the free arm, the ever present pedal—these go in Liszt's works as decidedly as in those of Schumann.

I do not find that Liszt's intimacy with Wagner affected his pianoforte writing to any great extent. Probably almost everything for piano had been written before this intimacy began. Wagner had the effect of inspiring Liszt to write for orchestra and for chorus. Hence the symphonic poems, which would never have been written but for "Lohengrin," and the oratorios, with their strange sensationalism and their devotee-like mysticism. All these were inspired by the exile Wagner and his scores sent back from Zurich and Lucerne. But after this period, while Liszt was continually surrounded by circles of young pianists, he does not seem to have written anything either new or important. I draw this conclusion from the completeness of the Liszt catalogue of Breitkopf and

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Haertel, dated 1855, which was revised by Liszt himself.

During the latter part of the period between 1825 and 1850, and a little later, appeared the works of a very interesting and lovely poet of the piano, Stephen Heller. Riemann considers that Heller rises above Mendelssohn in originality and lasting value, a verdict borne out by the influence of his studies in piano instruction. He is a poet of great natural force and of elegance of style. He is a miniaturist, when at his best, but one of the most influential.

It is a curious token of the superficiality of Liszt's influence that no one of the brilliant young pianists who surrounded his later years produced anything of any great value. Even the best writer of the lot, Joachim Raff, has already passed into the forgotten, saving only a very few of his pieces for instruction. Buelow, Tausig, and all the rest developed practically nothing. Even Tausig, the most celebrated of all, made very unimportant additions to the technique or possibilities of the piano. Nor can much more be said of the most pronounced of the personalities who regarded Liszt with devotion, Anton Rubinstein, the Russian. Rubinstein was perhaps the first great player of Schumann's pianoforte works; and almost if not quite the first virtuoso who dared put these not understood works in a place of honor upon programs. Rubinstein had practically all the qualities of a good Schumann player. Plenty of technique, great emotionality and a beautiful touch. He was too emotional and too much subject to moods; for these reasons he occasionally played badly. Buelow, in some respects a much better intellect, was never even a tolerable player of Schumann. He was too clear and too self-contained. Nor did he produce works of his own destined to last.

## BRAHMS AND LATER WRITERS.

The one great name in piano literature after the romantic writers is that of Johannes Brahms, who during a rather long course of productive activity, extending from about 1851 to about 1890, produced a great variety of pieces of all sorts, but all alike in being caviare to the general. Brahms brought with him to Liszt, and to Schumann a little later, his first works, including two sonatas, which Schumann rightly called "veiled symphonies," and his Scherzo in E flat minor, one of

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the best scherzi since Chopin, and even more beautiful than any of those, also more difficult to play. Brahms continues the work of Schumann in proposing to the pianoforte the role of original music, in place of making display and agreeable passage work the basis of his attractiveness. He also enlarged the concept of technique. He gives the left hand more to do, and enlarges the scope of the right hand. He makes the instrument more orchestral by making the accompaniment more elusive, through the rhythmic caprice of various uneven numbers against a given unit in the cantus fermus. We find these things in the beautiful and epoch-marking variations upon a theme of Haendel (1862). In fact it would be impossible to better illustrate the range of phantasy in the modern music than by comparing these variations of Brahms with Handel's own original variations upon the same theme. It is true that Brahms has the advantage in point of number, twenty-five in place of six, but vastly greater is the addition in contrast and variety than even in the rise of numbers from six to twenty-five. And what a masterpiece is the fugue at the end! And what a neat little task is here cut out for the virtuoso! Moreover, despite the cleverness everywhere shown in the structure and the imagination in handling the idea and expressing it upon the piano, it is always music which is in question and not virtuosity as such. The pianist educated to make his bow before the public with a Thalbergian fantasia, a Liszt rhapsody, or even with a Chopin concerto or ballade, here finds himself with anything but his best foot first. The player as such has nothing; the idea is all. It carries us back, therefore, to the days of Bach when a musician was known by his readiness in music and not by his handiness upon the keyboard.

And if we transfer our admiration to the two books of variations, thirty-eight in all, upon a theme of Paganini (1866), the case remains the same. The virtuoso is here considered; but if we may trust his first feeling he is even more injured by the way in which Brahms remembers him than by the forgetfulness of the Handel variations. For in these Paganini variations everything is brought together to make demands upon the player. First of all, the hands meet strange demands at every turn; and then Brahms has gone back to the old idea

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when a pianist was expected to have two hands, two right hands in place of a right hand and an accompaniment. He expects a practically unrestricted equality and independence of fingers. Look at the first variation and consider how little adapted is the right hand part to affording the player a satisfactory impression upon his audience; and in the injury already plain enough at the right hand becomes even greater when the second variation begins; for here the left hand has, low in the bass, the same running figures as the right hand in the first variation. And they were sufficiently difficult in their first form. And so it goes on all through this work, and through the second book, published later, every variation creating a new mood, as decidedly as in the Schumann Etudes Symphoniques, but with added difficulties for keyboard and musician which are not to be gotten over easily.

In all his works for piano Brahms takes two things for granted. First that the player will manage in some way to possess himself of enough technique to play the notes as they appear; and second, that he is musician enough to be able to estimate the relative importance and interdependence of contrasting and accompanying ideas; and that the whole will be done with reserve, delicate sympathy, and real poetry of conception; and, most important of all, without any kind of pretence of making a show. Nothing is more antipathetic to Brahms than the virtuoso disposition to make a show.

And curious it is to see how he avoids this by finding out a more excellent way in his concertos for piano and orchestra. The first of these works, in D minor, was published in 1859 and duly played by Brahms himself. Played, no doubt, with much greater force than delicacy. But then his ideas while lending themselves to inner moods and delicate in tonal imaginations, also admit of being interpreted with a certain manly warmth, in case the fingers and poetry do not happen to come along together.

Perhaps in no point is the different conception of the pianoforte illustrated than in the concertos of Beethoven, Mendelssohn, Chopin, Schumann, Liszt and Brahms. In the beautiful third concerto of Beethoven, the pianoforte is treated from the standpoint of tone poetry, but there is no real recognition of the possibilities of the instrument; and in the over-

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praised fifth concerto, in E flat, the piano has very little to do, and the finale is distinctly commonplace. Even the cantilena of the slow movement has been derided. The Chopin concertos, as already seen, were boyish works. The melodies are pleasing, in the Larghetto of the concerto in F minor, the piano has an important idea to carry; but here again we come back to the interminable and meaningless rondo. Schumann, so full of fancy for the piano alone, failed in the concerto, his lack of constructive technique hampering him very much in finding bread for the orchestra without taking it out of the mouth of the piano. Liszt's concertos are extremely sensational and meretricious; they suggest a knowledge of the tonal capacity of the instrument, but the ideas are poor and the treatment flighty.

Brahms alone of all the writers of this century has given the pianoforte an individual standing among the orchestral forces in his concertos. The moods are as well conutrasted as in Schumann; the piano has possibilities of effect (especially when a few changes are made in the manner of conducting the brilliant passages) and the dialogue between piano and orchestra is very interesting.

It is curious how little France has done for the piano. One of her most illustrious masters, M. Camille Saint-Saens, was noted as a virtuoso, and he has written five concertos for the instrument, the second much played. But they throw very little light upon the unsuspected powers of the instrument. It is the Russian, Tschaikowsky, who struck a new note in this department, although he was notoriously a very bad writer for the piano. His concerto in B flat minor is one of the most poetic ever written. It is full of that mysterious life and energy peculiar to his nation. Another Russian, Balakireff, has composed some very difficult pieces for piano, his "Islamey" being one of the most difficult pieces extant. It represents a concert of the whirling dervishes and is worthy of its intention. Needless to say it is original.

An extension of the Chopin poetry for the piano, but with important modifications, is to be found in the works of Mr. Leopold Godowsky, the first forty of which appeared from the press in the beginning of 1899. Among these are ten paraphrases of Chopin studies, intended to give the left hand

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something to do; but besides doing this they also open new paths in the direction of light and musical playing. Still later, in the summer of 1899, Mr. Godowsky produced twenty other paraphrases of Chopin, which illustrate the new direction much more completely. They are vastly more difficult, but the new results are musical and poetic rather than calculated to awaken astonishment, except in the few hearers who understand what is going on before them. Should the direction of these studies prevail later, it would naturally result in new works for the piano much more complete in detail and more significant in the inner voices than anything left us by any of the former writers.

Moreover, should this view prevail, it will lead to a still more refined manner of conceiving the tone-poems of Schumann and Brahms, in which the abruptness will be toned down to fortunate contrast, and the suggestions of depth and inner meaning be intensified and carried out as poetically as possible. All this happens at a time when the romantic repertory has become stale, and so that it is no longer possible to play it with much distinction. The piano works of Beethoven have practically become impossible upon the recital stage, through the difficulty of saying anything new in them; and those of Chopin are limiting themselves more and more for the same reason. Meanwhile the repertory of Brahms is practically untouched, and it is open to the young player to find here new works which as yet are unhackneyed and still so strong as to afford vast play for musical imagination and virile energy.

At the close of the nineteenth century, therefore, we seem to have completed a revolution, perhaps more than one, and to have outgrown the former ways. It is time, therefore, for some new master to arise capable of carrying the excelsior flag to new heights, a nobler beauty and more commanding outlooks.

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# MUSICAL POSSIBILITIES IN COUNTRY SCHOOLS

BY CHARLES LAGERQUIST.

Being unfettered by the dogmas of any school, cult or system, I shall endeavor to give a few ideas of public school work in music, as the result of a rough, hard-knock system of experience and hard, conscientious work. I have had and listened to many theories, but only such obtain with me at present as have had the approval of practical utility stamped upon them.

I believe too much importance cannot be attached to work in the primary grades. The pupils there are the easiest to teach, and if thorough work is done with them, it will never in their school life be difficult to make the lesson not only comprehensive, but exceedingly easy to them. I like to begin teaching the major scale with the aid of such songs as J. C. Johnson's "I've a Little Dog at Home," and Mrs. Gaynor's "Doh Lives Here in a Wee Little House." In the first grade the easiest work in note reading and time is done, principally in C, but enough in the other keys to give the impressible young mind the idea that Middle C has no mortgage on Low Doh. Easy and interesting physical exercises tend to produce an easy position and relaxed throat productive of ease and distinctness in intonation. The rhythmical feeling has been imparted through such a medium as Mrs. Gaynor's "Song of the Kitchen Clock." The pupils give the compound beat by tapping lightly on the desk, no pains being spared to get a uniform result. The scale in rhythms of 2s, 3s, 4s and 6s, is given and considered of vast importance. The second grade works pretty much along the same line, but is made acquainted with the nine common keys during the year. Songs are given preference which come the closest to the natural expression of speech, appropriate word-setting giving unconscious development of symmetry to the music. Mrs. Gaynor's shoemaker and blacksmith songs afford splendid practice in this, the accompaniments being delightfully suggestive. Throughout the grades practice in recognizing intervals by ear, and various melodic suggestions, is had.

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I must be personal and allude to certain rooms I visit. A third grade has finished the chart and reviewed one-voice work in the first reader. Although this was accomplished last year with identically the same pupils, it has been reviewed for the purpose of more precision in the two-voice work which now begins. The two-voice work continues through the fourth, fifth and sixth grades, together with the two first forms of the minor scale—in the fourth suggested, in the other two made a part, gradually, of the regular work. La ti fi, and ti fa are quite as familiar finally as la si do.

Dynamical markings, expression and song analysis is accomplished from the fourth up. By analysis I mean key, meter, rhythmical peculiarities, such as syncopation, divided pulsations, first-pulse and half-pulse rests, etc. The adaptability of the words to the music is discussed and criticism of the author or composer is invited. The other day a major exercise with very plaintive words attached was sung. The mode was changed first, then the major used again and the melody given as heartrending an expression as was possible to suit the words.

The pupils were allowed to draw their own deductions. I might say here that pupils are led to think for themselves, and are encouraged to discuss matters pertaining to the lesson very freely. Sometimes irrational remarks are heard, which can be turned into profitable channels. My custom is to go unstintingly into the song or work in hand and dilate upon everything that naturally suggests itself in the work, rather than "hew to the line" of a printed schedule and try to make the material fit into a groove for which it is not suited. Rooms differ. Some are capable of exhausting the many phases of a subject as treated by different systems—and I am glad to throw all possible light on the lesson and let them appropriate that which makes the central thought clearest to them. I find that bigotry has no place in the work. Common sense and liberality are winning qualities. I frequently appeal to those in the room who study privately for light and suggestions. I as frequently find that many are densely ignorant of nearly everything excepting the mere reading of notes. I am not satisfied with merely mechanical results. It rejoices me to

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hear of a parent's appreciation of the help the music in school gives the pupil at the private lesson, sometimes leading the private teacher a merry chase. On the other hand I am pleased to notice that the private voice or piano lesson systematically given greatly aids the pupil in the school work. Where it is my fortune to work privately with school pupils and teachers, I find more solid and lasting is the school work and the interest in general is greater.

I may be over-zealous, but I consider the broadest kind of self-development in piano and voice the best possible safeguard against injudicious teaching. This, coupled with the thorough sifting process which constant analysis of the minutest elements in music brings about through the questioning of children and grade teachers, admits of no superficial handling of the music work in school.

Quite frequently the first and second grades occupy the same room; sometimes the third also. While insisting on special work for each, and often individual attention to each pupil—I recommend this where the least sluggishness is apparent—I have had the first grade's work materially strengthened by being associated part of the time with the grade above it. In one room where the three grades work together the first, in two months' time, has mastered the first five or six pages in C on the chart, while the second and third are reviewing the entire chart and one-voice work in the first reader, which they covered splendidly last year. They will be permitted to go into two-voice work very shortly. I am giving the room, collectively, a liberal supply of interesting songs, as it is proven practicable. I do not say: "Now, we must use only so many doses per month." I have learned that the more of this work that is done, the more substantial is the technical work—for I insist on one being contingent upon the other, and this is understood. It has been repeatedly said by educators, and wisely so, I think, that no general directions will apply to school work. If I did not take the patient as I found him and prescribe accordingly, I could accomplish very little.

If it is not already unnecessary for me to say that I do not carry Hoyle's manual in my pocket, I will suggest that when

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a little one in the second grade asked me why the first half of an exercise ended on mi, followed by a heavy bar, I replied that the exercise was made of a question and answer—when the voice ended on mi, it was asking a question; when it stopped on do, the answer was given. That child will not be a dull scholar in phrasing. Mayhap when he has attained the English vocabulary of the high school he will even comprehend Adolph Bernhard Marx's application of the terms "thesis" and "antithesis."

I am using three-voice work in the seventh and eighth grades, all forms of the minor scale, practice frequently in the chromatic and enharmonic scales, but never without a special point in a song or exercise to consider and get help in. Within the limits of three-voice work everything is expected to be done toward perfection in rendition.

I am proud to say that one of my high schools is doing excellent four-part work, based upon the most careful individual practice in note-reading, and that a thorough analysis of each thing attempted is made. This embraces the ordinary features, time syllables, the sentiment intended by the composer, and vocalization. This high school has two teachers. One gives the practical work, the other is conducting very successfully lessons in elementary harmony and musical history. The practical lesson is made to embody the theoretical work and the most intense interest prevails. Individual tests are made frequently, and examinations quarterly, the results of which are made to add to or detract from the sum total of the pupil's achievements in school. Apropos of this, four of my schools have brought music to this definite point, and another community of twenty-four school-rooms is on the way.

It might prove interesting to know that another high school which is handling quite intelligently such works as "The Heavens Are Telling," "Italia Beloved," from Donizetti, and "The Peasant Wedding March," is content to review minutely the first music chart for the purpose of greater certainty of attack of tones, thorough familiarity with the diatonic intervals, etc. I did not visit this school last year, hence what would ordinarily be classed as incongruous simply resolves itself into a stroke of diplomacy. The high aspirations of last

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year must not be dashed to earth. While some are competent to handle these works, I feel that my course is essential to uniform work. This work is made surprisingly interesting by studying the structure of every exercise and its musical meaning.

Although I strive hard to reach the ideal standard for each grade—and have surpassed it in some cases—I am tenaciously insistent upon finding the true level of each room and each pupil and building from that point only. If my grade teacher is unusually apt and strong in discipline—I shall not argue the merits of the different methods of discipline—much can be done. I will not permit a room to stand still that has done perfect work in music. Such a room has not achieved success by the hammering process, but by having been brought to enjoy the work and literally run away with it.

I have one sixth-grade room that for excellence surpasses the work of every other in town—and there are twenty-four rooms, including a high school with a four years' course. That room is up to the ideal grade and is getting ideas in tone-production on an unusually particular scale, besides the broader development which is always possible where it is not necessary to correct faulty note-reading and wretched meter every time the room is visited.

Do you wish to know how I can do so much in some rooms? You stand aghast at the individual work and strict examination suggestion. Confidentially, let me say that the proper backing of a superintendent and school board will accomplish wonders, and I am happy in the experience of this substantial support in most cases. After testing every voice in my hardest-working high school, I found one who was physically incapacitated, and one who could only sing from small a to 1-lined d. I excused the first-named from actual vocalization only. The second I recommended work for within the limits of her range. The moral effect of this particularity on the music work in that school is astonishing, and the futility of expecting high attainment from that pupil must not be discussed—in my humble opinion. "Everybody to do his utmost" is my motto, and wherever the higher powers see the force of this, results are indubitable.

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This year my work is in 60 rooms of city and village schools. Last year I labored in 35 of these and 30 country schools. Although gratifying success was achieved in the latter, the bad-road and irregular attendance question made release from it welcome. Before this school-year is done I hope to chronicle such gratifying results as will convince any doubting reader at least of the fact that what has been herein set forth must be acknowledged as a tolerable basis for thorough, business-like work in music in the months to come.

I use no particular system. I use them all. They are all to me what the materia medica is to the doctor. I admire the catholicity of Mr. W. S. B. Mathews, whose Graded Materials for the pianoforte evince a disposition to take from the great storehouse of musical literature the best. This is my aim, whether in school, voice or piano work. If I have not employed the best means known to everyone, it is because I have not come in contact with those means. I glory in the kind of summer school at which Mr. Mathews' lectures on musical history were so much appreciated, and in the "open forum" he has established in his magazine for the discussion of school music. These combined are sufficient to insure the success of every hard-working seeker after the truth as it affects this special line of work, regardless of financial resources or "previous condition of servitude."

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# CONTEMPORANEOUS ITALIAN COMPOSERS.

BY A. BAZZINI.

[The following semi-confidential estimate of contemporaneous Italian composers was written by Signor A. Bazzini, professor of violin, composer, and director of the Conservatory of Milan; it was addressed to Mr. Julius Fuchs, while he was still in Chicago at work upon his monumental catalogue of the best compositions of all lands. The general deficiency of English information upon this subject renders such a systematic catalogue of great value for reference.—Ed.

## AUTHORS OF THEATRICAL WORKS.

Billetta, Emanuele. Author of the same general class as Pinsuti. His opera, La Rosa di Firenze, was given with applause at the Grand Opera in Paris. He resided at London for many years.

Bottesini, Giovanni. (Born Dec. 24, 1823, Crema; died July 7, 1899, Parma.) Celebrated artist upon the contrabass, formerly well known in America. One of the better composers; has written eight operas and an oratorio, as well as much for his own instrument; also overtures and chamber music. His later operas were Ero e Leandro (1879) and La Regina del Nepal (1880). Earlier operas were: Christoforo Colombo (Havannah, 1847), L'Assedio di Firenze, Il Diavalo Della Notte, Marion Delorme, Vinciguerra and Ali Baba (1871). His oratorio, The Garden of Olivet, was produced under his direction at the Norwich Festival of 1887.

Braga, Gaetano. (Born June 9, 1829.) Violoncellist of merit, and composer of songs for the chamber rather than of the theater. His opera, La Reginella, produced at Lecco in 1871, was particularly successful.

Buzzola, Antonio. (Born 1815; died March 10, 1871.) Formerly director of music at St. Marc's, Venice. Author of several operas, much sacred music, and most highly esteemed as the author of some extremely beautiful popular melodies in the Venetian dialect, which will keep his name ever green in Italy. He was a good composer. His operas were: Faramondo, Mastino, Gli Avventurieri, Amleto and Elisabetta di Valois or Don Carlos. He also wrote several masses, cantatas and many small vocal pieces.

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Cagnoni, Antonio. (Born February 8, 1828; died April 30, 1896, Bergamo.) Has written many operas which are everywhere in repertoire. Has great facility and elegance. Was educated at the Conservatory of Milan. He wrote about twenty operas.

Campana, Fabio. (Born January 14, 1819, Leghorn; died February 2, 1882, London.) Lived for a long time in London. Mostly known for his easy and melodic songs which are very light upon the harmonic side. He wrote six operas, of which Esmeralda was produced with great success at St. Petersburg in 1869.

Catalani, Alfredo. (Born June 19, 1854, Lucca.) A pupil of mine, educated at the conservatory. Has only written one opera, upon the poem La Falce, published by the house of Lucca. Is now working upon an opera in four acts, La Sposa del Baltico, designed for the Signora Lucca. In this young man of twenty-one years there is the stuff for the true artist and a distinguished symphonist of the first order. I believe him destined to a beautiful career. He is a very serious harmonist, warm, but always correct and original. I call particular attention to the symphonic prologue in La Falce. (According to Riemann, Catalani has produced besides La Falce in 1875, also the operas of Elda at Turin, 1880, Dejanice at Milan, 1883, Ero e Leandro in 1885 and Edmea in 1886.)

Coccia, Carlo. (Born April 14, 1782, Naples; died April 13, 1873.) The author of many works which had remarkable success in the early part of the present century. He died a very old man at Novara, where he was musical director at the Cathedral. I believe he was the sole representative in Italy of the celebrated Naples school, which turned out so many illustrious composers in the last century. He was an exceedingly prolific composer, and wrote forty operas, a series of cantatas, twenty-five masses, and other sacred music. Some of his operas are Maria Stuarda, Eduardo Stuard in Iscozia, L'Orfana della Selva, Caterina di Guisa, La Solitaria della Asturie in 1831, La Clotilde, etc.

Coppola, Antonio. (Born December 11, 1793; died November 13, 1877.) He belongs to the Neapolitan School. He was a profound composer, but extremely melodic and elegant. The most distinguished of his operas was La Nina

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Pazza per Amore (1853), frequently performed not only on all Italian stages, but also at Vienna, Berlin, Madrid, Lisbon and Mexico. Coppola had the misfortune of being a contemporary of Rossini, and this somewhat obscured his very decided talent.

Dominiceti, Cesare. (Born July 12, 1821; died June 20, 1888.) For many years connected with the house of Ricordi. For seventeen years Dominiceti was in America as musical director of Italian opera companies, and in the same capacity he resided for some time in Bolivia. Returning to Italy, he took up again the pen of the composer. He is Italian through and through, but writes very purely and almost classically. Among his operas are: Due Mogli in Una, I Begli usi di Citta, La Maschera in 1854, Morovico in 1873, Il Lago dalle Fate and L'Ereditaria, 1881.

Foroni, Jacopo. A distinguished musician who died very young at Stockholm, where he was one of the directors of Italian opera. He wrote a number of operas and four original overtures for orchestra, which had decided merit.

Manna, Ruggero. Educated under P. Mattei. Died a very few years ago. Wrote for the theater, much for the church, besides quite a good deal of music for the chamber. He was a composer of much merit, and deserves a much greater fame than he received during his life.

Manzocchi-Auteri, Salvatore. A young man who made a very great success of his opera of Dolores, and his fame will no doubt very much enlarge if he continues to study.

Marchetti, Filippo. (Born February 26, 1835, not 1831.) One of the most fortunate of the composers of the present time. His Ruy Blas has been played as far away as America. Has written much chamber music which is valuable and elegant. Among his operas the following are to be mentioned: Gentile da Varano at Turin, 1856; La demente in 1857, Romeo e Guiletta at Milan, 1865; Ruy Blas, 1869; L'amore alla prova at Turin, 1873; Gustav Wasa at Milan, 1875, and Don Giovanni d'Austria at Turin, 1880. Since 1881 Marchetti has been president of the St. Cecilia Academy at Rome.

Mazzucato, Alberto. (Born July 28, 1813, Udine; died December 31, 1877, Milan.) Director of the Conservatory of Milan. The author of a considerable number of operas, some

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of which are very popular, and for the time in which he wrote he was a bold and enterprising composer. He was a cultivated and distinguished critic. His music was too elegant to meet the taste of the common public of our theaters.

Nini, Alessandro. (Born November 1, 1805; died December 27, 1880.) Director of music at S. Maria Maggiore in Bergamo. Has written a large number of operas. Several were very successful. His sacred music is abundant and extremely good. His operas are Ida delle Torre, La Marescialla d'Ancre, Cristina di Suezia, Margherita di York, Odalisa, Virginia and Il Corsaro in 1847. Two others remain in MS.

Pedrotti, Carlo. (Born November 12, 1817; died October 16, 1893.) Director of the orchestra at the Royal Theater of Torino. Has written many operas, quite a number of which are still in repertoire. He inclined by preference to the comic opera, and his Tutti in Maschera had an astonishing success in all the theaters of Italy. He was a cultivated musician, and founded popular concerts, mostly devoted to classical music, in Torino, which were very popular with the public, and which have been of great service in forming the taste. His operas are: Lina, Clara del Mainland (Verona, 1840), Matilde (Amsterdam, 1841), La Figlia dell' Arciere (1844, Amsterdam), Romea di Montforte (Verona, 1846), Fiorina (1851), Il Perrucchiere della Reggenza (Verona, 1852), Gelmina (1853), Genoveffa (La Scala, Milan, 1854), Tutti in Maschera (1856 in Verona and 1869 in Paris in Theater Athenee), Isabella d'Arragona (Turin, 1859), Le Guerra in Quattro (Milan, 1861), Mazeppa (Bologna, 1861), Marion de Lorne (Trieste, 1865), Il Favorito (Turin, 1870) and Olema (Milan, 1873).

Pinsuti, Ciro. (Born May 9, 1829; died March 19, 1899). An excellent musician, the author of much highly esteemed vocal music for the chamber. He wrote a few operas for the theater, of which the most esteemed are: Il Mercante di Venezia (Bologna, 1873), Mattia Corvino (Milan, 1877), Margherita (Venice, 1882). The theater of his native town is named after him. He was decorated with many Italian orders, in 1878 styled Cavaliere Pinsuti. His printed compositions consist of over two hundred Italian and English songs, many

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duets, terzets, part songs, and other vocal works; likewise the first of his operas and the Te Deum.

Platania, Peitro. (Born April 5, 1828.) Director of the Conservatory of Palermo, and a well taught musician. Has written a number of operas which have had a very great success. Has published a treatise upon fugue, with exercises and themes. Has composed sacred music for four, six and eight voices. He was educated at Palermo.

Ponchielli, Amilcare. (Born September 1, 1834, died January 17, 1886.) One of the most highly esteemed theatrical composers of the present day. As a musician he was educated first at the Conservatory of Milan, afterwards under Manna. His latest operas are published by the house of Ricordi, with whom he had a contract for many years. He has written much instrumental music for the organ, and for bands, cantatas, concertos, etc. He has a decided individuality and a distinguished post in art. According to Riemann, Ponchielli is, next to Verdi, the most famous of modern Italian composers. The following is a list of his operas: I Promessi Sposi, La Savojarda, Roderico, La Stella del Monte, Le due Gemelle, Clarina, Il Parlatore Eterno, I Lituani, Gioconda, Il Figliuol Prodigo and Marion Delorme.

Pugni, F. A very good musician who wrote beautiful music for balls, among which is the ballade Esmeralda. He died at Lisbon.

Raimondi, Pietro. (Born December 20, 1786; died October 30, 1853.) Director of the Conservatory of Palermo, and author of Ventaglio, a comic opera which had an enormous success. He wrote a number of oratorios. La Bizzarria d'Amore was his first opera, given at Genoa in 1805. He held a number of distinguished positions. From 1824 to 1832 he was director of the Royal Theater at Naples; from 1825 professor of Counterpoint at the Conservatory of Naples; from 1832 to 1850, professor of counterpoint at the Conservatory of Palermo; in 1852 he succeeded Basili at St. Peter's in Rome. He composed no less than sixty-two operas, twenty-one ballades, eight oratorios, four orchestral masses, etc. Riemann says: "A speciality of Raimondi's (in which he shows himself a master of counterpoint, and deserves to rank among

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the boldest combiners of the sixteenth century, with additional claim to originality) was the working out of compositions for a great number of real parts, which could be subdivided into a number of works for a moderate number of parts, each of which was a complete movement in itself; but his highest achievement in this line was the composition of three Biblical dramas—Potifar, Guiseppe, Giacobbe—which were produced successively at the Argentine Theater, Rome, on August 7, 1852; and on the following day were performed simultaneously. Naturally, with such a combination, much dramatic fire, or striking effects in the works taken singly, could not be expected; anyhow, the achievement was a colossal one. Raimondi did not keep the secrets of his art to himself, but published several theoretical guides to contrapuntal combinations of this kind.

Usiglio, E. A composer who was very successful with his comic opera, The Boarding School at Sorrento. A composer very brilliant and sparkling, but light and wanting in correctness. An excellent orchestral director.

Vaccai, Nicola. (Born March 15, 1790; died August 5, 1848.) Formerly director of our Conservatory at Milan. He wrote many operas, of which Giuletta e Romeo was extremely applauded between 1830 and 1840. Many of his songs for the chamber were published at London and contain excellent melody in the Italian style. Besides seventeen operas and four ballets Vaccai wrote a number of cantatas, sacred vocal works, arias, duets, romances, etc.

Music for the Organ.

Davide, P., of Bergamo. A monk who lived in the first part of the present century, and was very celebrated as an organist and composer.

Petrali, Vincenzo. Master of the Institute of Bergamo. A very accomplished organist and distinguished improvisor. His style is thought by many to be somewhat too secular for legitimate use in church, but he is a well taught and highly meritorious writer.

Songs for the Chamber.

Gordigiani, Luigi. (Born June 12, 1806, Florence; died April 30, 1860.) Author of countless compositions in Tuscan

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style. In this generation he occupied a position extremely distinguished in art. An accomplished and original writer. Author of seven operas.

Mabellini, Teodulo. (Born April 2, 1817; died March 10, 1879.) Teacher of composition in the Musical Institute of Florence, composer of a number of operas. Also highly esteemed as a composer of sacred music and a distinguished writer upon art. He was a private pupil of Mercadante. His Requiem Mass was published in score by the house of S. Richaud at Paris. His operas are: Rolla, Ginevra Degli Almieri, Il Conte di Savagna, I Veneziani a Costantinopli, Maria di Francia, Il Venturiero, Baldassaro, Fiametta.

Mariani, Angelo. (Born October 11, 1822, Ravenna; died June 13, 1873, Genoa.) A distinguished director of orchestra, and author of very highly esteemed chamber music.

Palloni, G. An imitator of Gordigiani, but not of the same rank. A very elegant writer.

Critics Who Are Also Composers.

Casamorata, Luigi. (Born May 15, 1807; died September 24, 1881.) Principal of the Musical Institute of Florence. Has written much sacred music. Is an educated man, and extremely fond of the classics.

Catelani, Angelo. (Born March 30, 1811; died September 5, 1866, at Modena.) Not to be confounded with Alfredo Catalani. Was librarian at Modena, where he died. A distinguished critic and bibliographer.

Gasperi, Gaetano. Librarian of the Liceo Musicale of Bologna. Has written sacred music, but most celebrated as a bibliographer. In connection with Catelani he made very important researches upon the music and musicians of middle Italy from the fifteenth to the seventeenth centuries.

Biaggi, Alessandro Gerolamo. An educated musician and an erudite critic. Professor of musical aesthetics at the Institute of Florence.

Filippi, D. Filippo. (Born January 13, 1833; died June 25, 1887.) One of the most distinguished critics, but perhaps less profound than Biaggi.

D'Arcais, Francesco, Marquis. (Born December 15, 1830; died August 15, 1890.) An excellent critic, but too exclusive.

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Has written very little music. Resides at Rome. (Note.—Biaggi, Filippi and D'Arcais are the most authoritative critics in our Italian journals.)

Perelli, E. A good critic, but very much better as a composer.

Boucheron, Rainmondo. Director of music at the Cathedral of Milan. Has written much sacred music, a treatise upon harmony, singing, etc. A good musician and master of Perelli.

Miscellaneous Authors.

Bolzoni, Giovanni. Young and very distinguished. Has written symphonies, overtures, quartets, and at least one opera. Is esteemed to be one of our best musicians.

Boxxano, E. Perhaps less scholarly than Bolzoni, but highly esteemed.

Music for the Piano.

Fauna, A. Died at Venice. Author of much music for the piano which merits not to be forgotten.

The following are names of young piano composers who merit consideration:

Rendano, Alfonso. (Born April 5, 1853.) Pupil of the Conservatory of Naples and of Thalberg. A successful concert player. In Italy he is looked upon as one of the best pianists.

Martucci, Guiseppe. (Born January 6, 1856, at Capua.) Director of the Bologna Conservatory, highly esteemed as a conductor. His piano concerto in B flat minor, op. 68, quintet in E flat, etc., deserve mention. He is a strong partisan of the new German school. Also Cesi, Palumbo, Rinaldi, Mazzarella, and Golinelli, Stefano. The latter was born October 26, 1818, at Bologna. Teacher at the Music Lyceum of Bologna, made successful concert tours in Germany, England and France. Has written about two hundred works for the piano, esteemed in Italy, but without special value.

Sangalli. Professor at the Conservatory of Milan.

Andreoli, Carlo. (Born January 8, 1840.) An excellent pianist, 1875 teacher at Milan Conservatory. In 1858 he gave some successful concerts in London.

Fumagalli, Adolfo. (Born October 19, 1818; died May 3, 1856, at Florence.) Pianist and composer, highly esteemed.

Piatti, Alfredo. (Born January 8, 1822, at Bergamo.) Studied with his grand-uncle, Zanetti, pupil of Milan Conservatory, played with Liszt in Munich. A very good composer.

Pisani, B. Has written sacred music, chamber music and at least one opera.

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# PROFESSOR HEINRICH BARTH AND HIS TEAGHING.

BY HENRY G. GARROT.

Professor Heinrich Barth is one of the most eminent teachers of the piano in Europe. His name is not commonly known to those outside the musical profession, possibly because his playing is too classical to be very popular, and because he never has trained anyone who has developed into a great concert pianist. It is difficult to understand why he has not succeeded in producing a great virtuoso, for one finds none of the qualities of the great pianist wanting in him, and as a teacher he is even greater than as a pianist. In his playing the intellectual rather than the sentimental predominates; that does not mean that he is more technician than musician, but that his great musical ability is balanced by an equally great mind. His interpretation of Chopin and of the more passionate composers may lack warmth and abandonment, but in the works of Schumann, Brahms, Beethoven, and Bach he is pre-eminent. It also follows in his teaching that he is best for the classic composers and for giving one a thoroughly musical foundation. His ideals are so high, and his musical and technical powers so irreproachable, that most students who come to him grow to have a very humble opinion of their own ability; and usually, after studying as long as possible with him, they return to America to open a studio where they may introduce some of the principles and ideals of their great master; as for becoming great virtuosis, most of Barth's pupils give up that idea after the first year with him, for they cannot become such without pounding to a certain extent in bravura passages, or without resorting to countless little subterfuges for getting over and making effective surpassingly difficult passages,—innocent artifices which Barth will neither teach nor countenance.

A young student who has not had the advantage of the best musical training which may be had in this country (for if he has had this advantage there is absolutely no necessity of his going abroad to study) could not do better than to study

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with Barth for several years, and then to study the rest of his time with some popular pianist. He would get from Barth what he would find it hard to get from others; he would learn to work for purely artistic results; by his association with the great master he would cultivate a contempt for the petty mannerisms so common to pianists, which tend to turn the attention from the music to the antics of the performer. If he is laboring under an exaggerated conception of the great things he is going to do, his teacher knows how, with exquisite sarcasm and pellucid logic, to disperse his air-castles, and to set him working at the bottom of things.

Barth has an infinite faculty for taking pains with his pupils; he will not permit even the slightest imperfections to go unnoticed, but with the utmost patience he will go over and over a passage explaining and exemplifying how it should be played until you think that surely, if you don't get it right now, there is no excuse. So it seems; but, naturally enough, it generally does happen that you do not get it just as Barth played it, and after you have repeated it some half dozen times, because you are getting tired and nervous, it goes worse and worse. Naturally Barth's patience begins to give way; he becomes irritated and cross, and you, if you are a girl, usually begin to weep. But when the lesson is over you will realize the justice of Barth's criticisms, and you will know just where the trouble is, and how to remedy it. I have heard so many students in Germany play to whom I wanted to say: "You need to study with Barth." They were students whose playing was inaccurate and superficial; they had placed too high a value on what they had accomplished, and their teacher had not opened their eyes to those minute touches which distinguish the artist from the amateur. It is just in this respect that Barth's teaching is invaluable. He is continually reminding one that if he will become an artist he must learn to criticise his own playing intelligently and unsparingly.

As to Barth's method, he insists that he has none; but I think that if his ideas were formulated the result would be very much like what is usually termed a method; his unwillingness to use this word is due probably to the strict simplicity of his principles for playing, and to the numerous exceptions which, led by common sense, he makes to them. One dis-

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tinctive feature in his playing is an excessive use of the wrist and an extreme flexibility of arm. He has a beautiful, penetrating tone which in the largest halls rings out clear like the voice of a singer. Barth is freer from mannerisms than any pianist I know. He sits quietly at the piano, using his arms but sparingly, for his remarkable strength is such that even his fortissimo he plays mostly from the wrist. While playing he seems to lose all thought of self, to subjugate his own personality to that of the composer—especially when he is playing the works of Beethoven and Bach (his interpretation of which is one of the noblest I have ever heard).

Barth is not a man one would pick out at random for a musician. He looks to be professor of anything but music. He is over six feet tall, of powerful build, and well proportioned; his head is large and finely modeled; his forehead, rising to an eminent height, bespeaks an unusual mind. In his dress and mode of wearing his hair he is unostentatious and free from eccentricity. While giving a lesson, he watches the student's every motion, and listens to each tone with vital attention, for to him music is flesh and blood. When an obviously wrong note is struck he winces under it just as if some one had stuck a pin into him, but over a nicely rounded phrase he becomes as pleased as a child. When a passage does not please him he often plays it in the treble of the piano which the pupil is using, with his left hand; I have heard him play in this way difficult right-hand passages with ease. He has a happy faculty for expressing himself so clearly and forcibly that even the dullest of his class will know what he means. He will bring out an important thought in interpretation by a striking figure of speech, or by speaking softly or sharply, or by the expression of his face, or he will make some sudden movement to indicate it. Aided by all these agents he can be very expressive at times. One trouble he generally finds in new pupils is a decided lack in tone. To these he will cry: "More tone! More tone! I can't hear you! Piano does not mean silence. You should have the same quality of tone in pianissimo that you have in forte, only it should not be so loud." To a young man who was playing a scherzo somewhat laboriously he cried: "You play it just like an old man. Play it so;" and sitting at the piano Barth, himself an old

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man, played through the movement with a springy lightness altogether suggestive of youth and vigor. He has a remarkable musical memory which even his thirty years of experience in teaching cannot wholly account for. He teaches practically everything of worth that has been written for the piano, and everything he teaches he knows measure for measure. Once I heard him offer a wager that he could play through from memory without a mistake all of Beethoven's sonatas. That no one took up the wager shows to what an extent his memory is credited among musicians.

One hears many odd stories of Barth's "queer ways" from students who have never studied with him, and sometimes even from those who have studied with him. Influenced by numerous tales I had heard, I expected to find in Barth a man of marked eccentricities, having a choleric disposition and a violent temper. Imagine my surprise at finding him patient, conscientious, reasonable, and kind! I could find nothing unpleasant in his conduct, which was simple, unaffected, and courteous. In his company I felt that I was in the presence of a great man. Why is it that he has been so misunderstood? When students relate that he was cross, or that he did this or that in the lesson, they usually forget to state the provocation he had for losing patience. The truth is, there is such a wide distance between Barth and his pupils that it often happens, in the case of his less gifted or less advanced pupils, this interval is too great to be successfully bridged over. He is too far beyond them; they are unable to work in a musically intelligent way, and he is too conscientious to be easy-going with them. Often one hears it said that Barth is pedantic. To a degree this is true. He is rather slow to take up new ideas or to find any good in modern compositions; in his playing he follows closely the text of the composer, taking few liberties in time or expression; he is extremely attentive to minute gradations in shading and phrasing, and he insists upon exact fingering. After all, a fault which leans so far to virtue's side as does Barth's pedanticism cannot be very objectionable; and it is far more advantageous to the student to study with a teacher who is particular, and pedantic even, in moderation, than to remain in or grow into slovenly habits under a less severe master.

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# BELLS AND CARILLONS.

BY MABEL JOSEPHINE COATS.

Though we hear bells rung so often yet few stop to realize of what a bell is composed, or how or why it was first brought into service. It is a particularly interesting study and if one has ever visited a bell factory they will see what a very hard task it is to make one single bell.

Though there had been some variation from time to time in the substance of which bells were made, yet in all ages a mixture of copper and tin, called bronze, has been used. The proportion of each metal varies according to the size and tone of bell wanted. The smaller bells have more copper.

Those very small ones found by Mr. Layard in the palace of Nimroud contain ten parts of copper to one of tin; but such proportions are rare. Many bells were made in Europe with an approximate ratio of two to one. Steel bells have been cast in Sheffield, but these have a less sustained vibration. Glass ones have been tried, but owing to their fragility could not be of much practical use, though they are very pretty and sweet to hear. Hand-bells, crotals and the like have been made of an endless variety of materials. Silver is always injurious to the tone of any bell, therefore it is only the eye which feels pleasure from them.

The pitch of a bell is regulated by the thickness of the striking place in proportion to the diameter. Some medieval bells of good tone are remarkable for the thinness of the sound-bow.

The thinner the bell is in proportion to the weight of metal, the deeper is the pitch. Their cost is in proportion to the weight of metal, and the question therefore is, given so much metal, in what form to cast it so as to get the best effect from it. Though tin adds to the best sound, too much cannot be used, as it is apt to make the metal brittle and liable to crack.

The precise note which a bell of a certain shape, size and weight will produce is almost a matter of experience. One six feet in diameter and weighing four tons of metal would, with the best and most effective disposition of the metal, give

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the note tenor C. Bells are tuned in this way: When they are too sharp, a small portion is turned out from the inner side of the thickest part, or sound-bow, so as to flatten them; and in order to sharpen them, a small portion is turned off from the edge of the rim so as to reduce the diameter, but the latter process spoils the shape and is also apt to spoil the tone of the bell. So, if the casting cannot be correctly regulated at first, it is better to let any excess be on the side of sharpness. When bells are tuned perfectly accurate at first, the peal is called a "maiden peal."

Of music, in the artistic sense of the word, bells in their true form are hardly capable. They may be tuned to a regular scale, and sounded in various successions, but the method of obtaining the sound by swinging the bell till the clapper hits it, necessarily does away with anything like the exactitude in time, or the variation in intensity by which form and expression are given to music.

All the contrivances for performing music on bells with mechanical precision take away, more or less, from the true principle of the bell, and impairs its characteristic sound, by fixing it, instead of letting it swing freely. It will therefore be seen that bells form a sort of connecting link between the music of art and the music of nature. Their fixed tone and synchronous vibrations connect them with the art, while their want of regularity, and form of character in the music produced from them, even by the best peal-ringers, partakes of the wildness and vague character of natural sounds. It is this wildness of character which is one of the greatest charms of bell music.

Bells have occasionally been used in orchestra, though not in any sense which would justify of their being called orchestral instruments. They are only used when an occasion arises to give "local color" to a dramatic scene, or to suggest something beyond or apart from the orchestra, as the prison bell in "Travatore," or the vesper bell in Bennett's "Paradise," and the Peri overture. Mozart has, however, used a frame of bells played by a key-board, in his work "Die Zauberflote," to represent the effect of Papageno's bells, which are visibly present in his head-dress, though actually played in the band. The same apparatus has been used in a somewhat similar manner

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by one or two other operatic composers, but always for stage effect rather than for directly musical purposes.

Some English organ builders have quite recently brought out a new idea, i. e., the attachment of a scale of bells to an organ, which are sounded either alone or in combination with the ordinary stops, on drawing a stop-head which brings them under the control of the keys. These bells are completely out of keeping with the organ and are only used for "sensational" effects. All these experiments only serve to confirm the opinion that bell music does not belong to the region of musical art, properly so-called, and any attempts to drag the bell from its proper sphere, and try to get from it an expression foreign to its nature, has never yet met with success.

From a remote antiquity cymbals and hand-bells were used in religious ceremonies. The Jewish priests wore golden bells, the Greeks employed some kinds of them in camp and garrison. The Romans announced the hour of bathing by bell-ringing.

It is rather uncertain just when bells were introduced into Christian churches. The first record we have of their application ascribed it to Paulinus, bishop of Nola, about 400 A. D. It is possible that when the buildings came into possession of the church in the reign of Constantine the Great, that the bells belonging to them were adapted to the purpose of calling the congregation together.

They were introduced into the Greek church in the ninth century, and in Switzerland and Germany in the eleventh. Most of the bells used in western Christendom seem to have been hand-bells. Several of those old specimens are still kept in Ireland, Scotland and Wales. They are very peculiar, being four-sided, nearly square, made of hammered brass and bronzed.

Associated in various ways with the ancient ritual of the church, bells acquired a kind of sacred character. They were consecrated by a complete baptismal service, and this usage is still practiced in Roman Catholic countries and in some churches of that creed in this country. In many places people have believed, and do now to some extent, that bells rung during great storms will dispel them. In civilized times bells

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have not only been associated with all kinds of religious and social rites, but with almost every historical event. Their influence upon architecture has been remarkable, for to them we undoubtedly owe nearly all of the famous towers of the world. For when towers were first built they scarcely rose above the roof, being for the sole purpose of admitting light.

Bells have rung alike over the slaughtered and ransomed cities of Europe for hundreds of years. At the news of Nelson's triumph and death at Trafalgar, the bells of Chester rang a merry peal alternated with one deep toll, and similar striking incidents could be indefinitely multiplied.

Bells were first introduced into France about 550, but few if any old ones are found there to-day, as they were nearly all carried away in the time of Napoleon I.

Upon investigation we find that bell music has had its greatest development in flat countries, where loud and traveling sounds can be heard with far greater effect than in hilly places, where the sounds are closed in and echoed back. The idea of sets of bells being placed in towers in flat countries is analogous to the placement of the towers themselves. A flat landscape suggests the building of towers as landmarks, thus visible at a great distance; and what these towers are to the eye the bells are to the ear. They can be heard at great distances, thus sending forth warning or greeting from one city to another, as necessity requires.

On all that belongs to the playing of bells in belfries, the inventive genius of the Netherlands long since arrived at proficiency.

In some of the church towers of that country the striking, chiming and playing of bells is incessant; the tinkling called chimes usually accompanies the striking of the hours, half-hours and quarters, while the playing of tunes comes in as a special devisement. Many of the church towers of this country and England are provided with peals of bells, the ringing of which is a well known practice. In fact, bells are pealed better in England than in any other country.

Eight bells constitutes a peal, and each bell is tuned to one of the eight notes in a diatonic scale (this includes the tonic and its octave).

Change-ringing is applied to the ringing of a peal of bells

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in any order other than the usual one in which bells are arranged, i. e., successively as a scale, from the lowest to the highest and back again. For an example of change-ringing, suppose we have three bells. Those three can ring six changes: One, two, three; one, three, two; two, one, three; two, three, one; three, one, two; three, two, one. Four bells ring four times as many as three, that is 24; five bells ring five times as many as four, or 120. Twelve bells give as many as 479,001,600 changes, and it would take about ninety years or more to ring all these changes if two strokes were rung a second.

In England this change-ringing has been practiced for the past 250 years and has become a very engrossing and interesting art. The ringing of peals differs entirely from tolling, a distinction which is not often recognized in those places where the ordinary ringing of bells is made to serve all purposes, either for festive or other occasions.

A bell is said to be chimed when it is swung through the smallest possible part of a circle, so as to make the clapper strike; or when a separate hammer is fixed apart from it and is struck by it. Those muffled sounds we sometimes pick out in a chime are produced by having a leathern cap over one-half of the clapper, thus alternating loud and muffled.

Carillon is the name given to a set of bells so hung and arranged as to be capable of being played upon either by manual or mechanical action, so as to give out a regularly composed melody, with time and rhythm, in contradistinction to the wild and irregular music produced by change-ringing on a peal of bells hung to swing in the more usual manner.

In some instances the music of a carillon is produced by means of a cylinder, on the principle of a barrel organ, while others are played on a key-board. I have also read of their being played by ropes, but this requires more than one player to manipulate them, and is a slower and much harder process.

A much larger number of bells is required to make a good carillon than are ever hung for an ordinary peal, on account of the fact that the peal requires so much space for the bells to swing in that there can seldom be more than twelve bells used to advantage; whereas, a carillon peal sometimes includes forty or more bells.

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The adequate performance of set tunes requires not only a more extended range, but also the presence of the chromatic intervals of the scale instead of the simple diatonic scale of the ordinary peal.

The first distinction in the method of hanging and sounding a carillon as compared with a peal is that in the peal the bells are swung to a wheel and axle and are sounded by the stroke of the clapper against the inside, on being swung around; while in the carillon the bells are fixed to a frame and are struck by a hammer on the outside.

It is owing to this stationary position that so many bells can be hung in a tower. And it is easy to see how much more the bells are under the control of the ringer when used in this way than when he has to wait for a bell to come back to position after swinging around.

Carillon playing in these low flat countries was not a mere mechanical work, it was considered a branch of executive art in music, and required a musician of culture to develop its resources.

They were played by means of a key-board like the pedal bass of our modern organs. The keys were very large and far apart, and were struck with the hand except when a great blow was required, when the foot was used. The players usually wore heavy flannels only, with thick gloves to protect the hands, and those only who were in perfect health and very large, strong men, could, or would, attempt it. Thus it is that carillon playing has never been universal.

England has borrowed the idea of carillons only recently from the continent, but has the credit of inventing and perfecting the principle of mechanism which has made carillon playing comparatively easy. In 1875 a carillon was put into St. Paul's Cathedral, England, which is a great improvement on the old way of sounding them. By its aid, the hammer, which falls on the outside of the bell, is raised mechanically instead of by the action of the fist or finger on the key; and all that the stroke on the key does is to let it slide off like a trig-hammer, and drop on the bell, thus making carillon playing comparatively easy, and it might be as common as organ playing in churches, so far as the physical labor is concerned.

The bells comprising this carillon are fixed to a frame (gen-

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erally of oak) slightly pyramidal in shape. In arranging the scale it is seldom considered necessary to have the complete chromatic scale throughout, and in almost all of the older carillons the lower portion of the scale was restricted to a few notes, giving the tonic or dominant to the keys intended to be most used; the intermediate intervals being omitted on account of the greater expense of the larger bells, and the amount of space which they occupied.

The following is the scale for the Manchester (England) Town Hall, consisting of twenty-one bells. The hour bell weighs seven tons:

The scale of the carillon extends from G below middle C to F sharp, fifth line. Besides all the naturals, C sharp, D sharp, F sharp and G sharp are included.

Here the carillon scale is laid out for the keys of D and A principally, and the selection of G for the hour bell appears out of keeping; but in fact the hour bell is never used in the carillon, and the quarter chimes are sounded on a selection from the carillon peal, forming a scale in the key of C. The ten bells used for this purpose are hung so as to swing and be rung by hand in the ordinary way, the carillon action being lifted off for this latter purpose.

So that Manchester Town Hall has two peals, the carillon given above and rung mechanically, and the following scale, formed of bells selected from the carillon and rung by hand:

Middle C, and D, E, F, G, A, B, C, D, E.

There is also an automatic change-ringing barrel to operate upon the bells when desired. This, however, cannot be regarded as a good substitute for the grand effect produced by change-ringing with swinging bells. At Greenfield Church, England, and at St. Mark's at Oldham, they have this same contrivance for change-ringing, but it is not universally liked.

Among the largest carillons in the world are those in the tower of Les Halles, at Bruges, which has forty-eight bells in it. The belfry in which this carillon is hung is 353 feet high. It was commenced in 1291. This is the belfry and bells so much spoken of in Longfellow's poem. There are also the carillon peals of Ghent, which contains forty-eight bells; Malines has forty-four, de Tournai forty-two, Antwerp forty and Louvain thirty-five. These are the oldest car-

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illons in the world, for it was in the fifteenth, sixteenth and seventeenth centuries that they were put up, and it was for their bell music that Holland, North Germany and particularly Belgium, were so famed.

The best carillons in the perfected principle are found in the towers of Worcester Cathedral, Reading Town Hall, St. Stephen's, and other places in England. The twelve bells of Christ Church, Oxford, are renowned for their beautiful tone. And the largest peal in England is that of St. Paul's, with twelve bells, the tenor weighing sixty-four hundredweight. It will be noticed that English carillons, though easier of manipulation, have the fewer number of bells.

In some European cities and towns where there are no carillons, fine-toned bells are to be found, and they are often very large. They are rung from different towers in sequence, having different tones.

The first person to write music or arrange it for bells was Fabian Stedman, who wrote them for his company, in the tower of St. Benedict, Cambridge. He was a printer, and printed his changes on slips of paper in his leisure hours. Once started, the art made rapid progress.

Some of the music played on the carillon clavecin is still extant, the most notable of which are the morceaux fugues, discovered by the Chevalier van Elewyck in the archives at Louvain, the work of the celebrated organist and carilloneur, Mathias van der Gheyn, born in 1721. This music in its way is as fine as Bach or Handel. The whole family of Van der Gheyns, the Hemonys and the Dumerys are associated with carillon playing in Holland during the sixteenth, seventeenth and eighteenth centuries.

Their bells are still heard throughout the low countries and are plentiful at Amsterdam, Bruges, Ghent, Louvain, Mechlin and Antwerp. Some of them are adorned with bas-reliefs of exquisite beauty, such as forest leaves, feathers, fruit, flowers, portraits and dancing groups, and often inscribed with language—bad, yet strong, quaint, and often pathetic.

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# EDITORIAL BRIC-A-BRAC

Mr. Paderewski has been with us again, playing two recitals, on Feb. 1 and Feb. 3. The programs contained the Bach-Liszt Prelude and Fugue in A minor, two sonatas of Beethoven (the Appassionata and the one in D minor, op. 31), Schumann's Etudes Symphoniques and Carnaval, the Chopin Fantasia, a variety of the other usual selections from this author, four or five studies, three of Liszt's Hungarian Rhapsodies, and so on. At the first recital the house was large, but by no means full; at the second it was better; still, out of the forty-two private boxes of the Auditorium only seven were occupied, and at least two of these were complimentary. It is evident, therefore, that the old-time craze is not yet on with its former fervor. And just as well is it.

I notice all along the line this year a certain acerbity in the criticism, much more than upon the former appearances of this artist. I think it is not difficult to point out the reason: Mr. Paderewski's playing is not commensurate with his popular estimation as the first of living pianists, his prices and his tacit assumptions. Moreover, musicians go farther, and, as one was saying in my hearing the other day, bewail the fact that in recognition of his rank Mr. Paderewski should not play the best he possibly can, and devote himself to advancing the true art of playing tone-poetry upon the piano, instead of exploiting his ephemeral popularity for the sake of getting money.

Not that it is wrong to get money. There is no immorality in asking four thousand dollars for a private recital; if he fails of engagement, perhaps this is what the price was intended to accomplish. If he gets the price, he is so much ahead, and his employer has made at least one step towards distributing some of his wealth where it will "do good." Nor is there anything discreditable in his playing to fabulous box-office

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receipts in this country. America is what European artists call an easy mark. It is one of the penalties we pay for being a great country. Moreover, Mr. Paderewski has not shown himself unforgetful of the fact that America has done well by him; remember his gift of ten thousand dollars to found prizes for American composers. This is more than any of our own artists have done; more than the American musical world has been able to get out of the American moneyed man.

The source of dissatisfaction in Mr. Paderewski's work lies first of all in his programs, which are stale and conventional to a degree; and, second, in the manner in which he plays them, which is wanting in most of the higher qualities of art. I have heard it maintained stoutly that two Chicago pianists, Messrs. Sherwood and Hyllested, are both better players than Mr. Paderewski and more interesting in recital. I do not myself agree with this opinion. I acknowledge with pride the abilities of our two eminent townsmen. They are pianists of unusual ability; but I think that were we to hear them from the standpoint of the highest possible art and the box-office rate of two dollars and a half, their efforts would be found also somewhat wanting.

It is fashion to credit Mr. Paderewski with having great technique. Possibly he has it, but his playing does not show it. First he avoids difficult works; then the more difficult ones that he does play are imperfect from a technical standpoint. He gets through them, but we do not hear under his fingers that unfailing distinctness and clearness of detail, whether the ensemble be loud or soft, which is one of the prerogatives of really great technique. The most that can be truthfully said in his favor is that his technique, when he is in practice, is up to the demands of the conventional repertory of pianists.

The most serious difficulty with his art, however, is the lack of what we might call molecular expression in everything he plays. He shows the natural influence of continued practice upon monophonic music exclusively, and upon the most melodious and simple at that. Whenever he has a melody (and recognizes the fact) he sings it as sentimentally as an Italian woman. This naturally appeals to the public; but

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musicians know that there is in music a higher good, which this sentimental absorption in cantilena frequently misses. When he is busy with cantilena he entirely forgets the remainder of the structure. All suggestions of inner voices, all harmonic nuances, even the rhythm, are forgotten. In this particular respect Mr. Paderewski's playing is one of the worst possible of bad examples for young students. It stops short with the "Song Without Words" period of Mendelssohn and the Nocturne of Chopin.

Even in polyphonic playing this deficiency of molecular life still prevails. The subject of the fugue is brought out, forced out, shouted at one; the supporting voices are like New England children, "to be seen and not heard." They are put to bed early—and they stay there. Mr. Paderewski plays a fugue very badly indeed. He has talent enough, if he could disabuse himself of his devotion to cantilena, to play fugue well, really charmingly; with the come and go of inner voices, the living, pulsating conversation of a true polyphony. But he does not.

For this reason every serious work suffered at his hands. Take, for instance, the Schumann Etudes Symphoniques. This work does not afford so many opportunities for Mr. Paderewski's characteristic faults as the Carnaval, in which he was extremely bad. The moods are characteristic and individual, and the treatment is a little like an etching, very few lines being used except the most necessary for creating the mood. It is a work which a good artist finds extremely difficult to practice; one forgets to practice and simply runs riot in playing. It carries you along. Nevertheless this beautiful masterwork is full of suggestions between the lines. One should hear it played by a really modern pianist. Sherwood has played it extremely well in former years. Mr. Godowsky gave it last year with that curious combination of refinement and delicacy and most intense virility which distinguishes the playing of this great artist from that of every other now before the public. That was a reading to remember and to take delight in, as in the hues of some rich and exotic flower. It was a reading impossible to any artist not himself capable of creating poetical works; add to this, it had that consummate and complete technique which would be so becoming in an

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artist commonly held to stand at the head of his art—as popular opinion holds Mr. Paderewski. However, technique is not altogether a question of practice. It is mental, it is a form of genius; but when a sensitive artist plays a masterwork in a poetic spirit and happens to have so much technique and so fine a sense of tonal values that he can cover the whole range of the composition and keep all its proportions true, and every phase illuminated with its own inner light, then we have something worth while in art. And this is what we would naturally expect of Mr. Paderewski; and we sigh when it is not forthcoming.

Aside from this deplorable poverty in molecular nuance, Mr. Paderewski has positive faults; or, rather, one great fault which vitiates his whole art. He pounds the piano most brutally; crowds even the noble Steinway piano, upon which he played, until its tone far passes beyond the domain of music. He adds to the pounding the animal trait of kicking the pedal, in order to add the noise of the whole frame of dampers falling upon the wires to the over-forced tone-volume; he put in a middle note or two in his sfortzando octaves in the bass. This is work for the gallery—and for a very bad gallery at that.

And what are we to say about his repertory? Does Mr. Paderewski mean to tell us that there are no effective brilliant pieces for piano since those offensive and banal vulgarities, the Liszt Hungarian Rhapsodies? Why should these phenomenally threadbare pieces, which have even lost their value for pedagogic purposes, be thrust upon us at this late day? Consider how barren they are; how little real piano playing they contain. They illustrate the worst side of a pianist who was himself, like Mr. Paderewski, a bit of a poseur (I mean no disrespect by belittling Mr. Paderewski's art in this respect, for it is great) and who by no means uniformly illustrated the best side of piano playing.

The most cruel treatment of the Paderewski peculiarities that has fallen under my notice is that of Mr. Philip Hale, in the Musical Record. He begins by attributing Paderewski's success to personality. He is unkind enough to give currency to the old Paris canard which attributed Paderewski's

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hirsute kinks to nocturnal curl papers. And, after recognizing his strange personal magnetism, he goes on:

"The personal quality of Mr. Paderewski would have carried him far if he had chosen some more peaceful calling, as diplomacy, the army, law, medicine, the priesthood; or if he had sold soap on street corners.

"Would the effect of his performance be as great if he should play behind a screen?

"How cunningly contrived is his mise-en-scene! The dim hall, the stage-light arranged to fall on the pianist's lucrative hair, the purpose to accentuate the androgynal mystery that sits in the low chair, the delay of twenty minutes to heat curiosity and excitement to the boiling-point of hysteria! O Barnumism—refined Barnumism—but Barnumism!

"The day may come when a still more skilfully managed pianist will play in a hall that is dark, save for a lime-light thrown from the gallery on the hypnotist. He may close the concert with a pianissimo, and then sink through the stage, with the piano, while he kisses his hand gracefully to the ladies. Or with a fortissimo he may ascend with the piano, as in the apotheosis in a pantomime. I wonder why even now Mr. Paderewski does not prefer to appear on the stage by the aid of a vampire trap.

"It would be eminently unjust to deny the attractive qualities of Mr. Paderewski as a pianist when he is at his best. His polished and dazzling technique, his expuisite tone, his singing of the phrase, his clearness in contrapuntal passages,—these attainments have justly given him a prominent position among leading pianists.

"Unfortunately, Mr. Paderewski, at his two recitals in Boston, too often forgot his better self, and played to the crowd, for the sake of exciting applause by the cheapest means: reckless and incongruous speed, noise, and a general exhibition of sensationalism that was of close kin to charlatanry. (I prefer to take this charitable view rather than to believe that Mr. Paderewski is now a confirmed nevrose, who stammers in rhythm, cherishes petty effects as well as extravagance in every form, and delights in unmeaning contrasts between thunderous noise and inaudible pianissimo.)"

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Mr. Hale prefers Mr. de Pachmann as a Chopin player to Paderewski. He says:

"We all know—for the testimony is unanimous and overwhelming—that Chopin never pounded, that his fortissimo was only the sonorous forte of a sensitive, poetic musician. Mr. de Pachmann recognizes this fact: he first arranges his dynamic limits, and then within them displays a marvelous wealth of shades of colors; and in his performance we find an inimitable feeling for rhythm, an extraordinary attention to detail, without any forgetfulness of the main, controlling idea. Mr. de Pachmann has the finer sense of proportion. Mr. Paderewski delights in turning Chopin into a blusterer; he also delights in a pretty tinkle that is without body or vitality. Between these limits, except when he sings a melody, his tonal expression is too often monochromatic and monotonous. Nor has he the command of rhythm that distinguishes Mr. de Pachmann from his colleagues; and it may be truly said that no pianist who has visited us of late years has equaled Mr. de Pachmann as a master of rhythm and color."

Mr. de Pachmann is certainly distinguished for a very fine sense of rhythm, which Paderewski would be much benefited by having; he has also a lovely quality of tone, in which no artist can excel him. The trouble with Mr. de Pachmann is that he has reached an age when he cannot be expected to learn new things and acquire new styles of technique; the age also when personal traits count for less in the playing. He is now fifty-one—and wonderfully full of vitality for the time he has been before the public. But in every large work he plays one finds a lack of breadth and virility; it is only in the smaller things that his pre-eminence appears. We are none of us likely to hear in our time the Chopin black key study played better than by Mr. de Pachmann. So also of nearly all the preludes and studies he gave at his last recital. In one sense De Pachmann belongs to the modern world; he is a specialist. One thing he does better than any other person. It is to play Chopin. The consequence is that when one hears him, one carries away a distinct impression, despite defects in the larger and more serious moments. When one has

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heard Paderewski one remembers to have seen him; one recalls the dim light, the "lucrative hair," as Hale calls it, and the sentiment of the cantilena. One also remembers the pounding; and if one is young enough or hysterical enough, one can even remember this as a phase of art. But not otherwise.

According to statistics given out semi-confidentially it would seem that the present Paderewski tour is proving as profitable as the one before it, the $100,000 mark having been passed, it is said, at the thirty-first recital, which was in Cincinnati. But I doubt whether it would work still another time.

As a phenomenal appearance in art, that of Paderewski certainly recalls the more famous ones of the past, especially perhaps Liszt and Rubinstein, the popularity of both being largely due to an unusual personality. And, speaking of Rubinstein, what are we to think concerning the progress of piano playing? Is it advancing or is it retrograding? And if advancing, where? When a pianist is very popular while living he gradually acquires a fine large halo, such as Mr. Paderewski is now wearing. Or just when he dies his obituary artists fit him out with the most refulgent article in sight; and, since with his burial the public loses sight of him, it happens that all the dead pianists are pictured with halos several sizes too large, and, as a rule, imperfectly fitted—Liszt, for instance. As said above, his technique was by no means great in the sense of some of the moderns. Liszt had the same knack upon the piano that Mendelssohn had upon the organ; he could do his own things offhand, just because he wanted so badly to do them. Knowing exactly what he was trying to do, he did them in some way, but often very imperfectly, if only his idea and his magnetism had not carried the listener off his balance. Mendelssohn used to do this by pedal playing upon the organ; yet those who heard him say he used to stamp around in a lively but essentially "wooden-legged" fashion, with no pedal phrasing whatever. So Liszt used to get over the keyboard. But granting that Liszt had the whole outfit of the pianist, something which it is impossible to establish beyond doubt any longer, since there are

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only a few old men living who heard Liszt when he was still fresh from his virtuoso career, what about Rubinstein and Tausig, Buelow, and the like?

Rubinstein, I answer, had great temperament. Having played the usual range of pianistic literature, he was able to make effect with everything. He had a beautiful touch and a great natural feeling for the "innigkeit" of Schumann; accordingly he played this poet extremely well—better perhaps than any one else has ever played him. But Rubinstein was also capable of pounding and of playing wrong notes. But he came at a time when the first desideratum in piano playing happened to be the appearance of warmth in music, designed primarily for poetic expression and not for sensation; in Rubinstein the hearer had not simply the appearance of warmth, he had the real thing. But you will search Rubinstein's writings in vain for passages indicating phenomenal technique, except in the direction of endurance and strength. What were his great effects? The "Erl King" and his own great study in C—the octaves. He was not even a very good player of Bach. His was a curious temperament, which stopped just short of many things he himself would so much have liked to accomplish. He wanted to be a lasting composer, a permanent name in art.

There is one point in which the example of the great Russian might well be recommended to the attention of Mr. Paderewski, since the position of the two men in the regard of the general musical public is somewhat similar.

Mr. Rubinstein, like all great artists, knew what it was to be importuned for tickets. But at his public recitals he held the seats at a high rate, and those who wished to hear him had the pleasure of testifying the fact in a warm-hearted way at the box-office. But he was in the habit of also recognizing that the playing of an artist is one of the most important of educations for the young student. He therefore repeated his recitals privately, free, to music students. He did this over and over again; in Dresden, in Petersburg, and in many other cities. Noblesse oblige. "He that is great among you, let him be your servant"—a principle which Mr. Rubinstein may not have held authoritative, in terms, although it was from

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one of his own race, but which his own high-minded and kindly instincts led him to act up to.

* * *

I have been looking up the ages of some prominent pianists. Pachman, born in 1848, is now about 52; Emil Liebling, born in 1851, is now about 49; Joseffy, born in 1852, is now 48; Sherwood, born in 1854, is 46; Hyllested, born in 1848, is 42; Friedheim, born in 1859, is 41; Paderewski, born in 1859, is now just passed 40; Sauer and Rosenthal, born in 1862, are 38; Siloti, born in 1863, is 37; D'Albert, born in 1864, is now 36; Busoni, born in 1866, is 34; Godowsky, born in 1870, is 30; Hambourg, born in 1879, is now 21. It will be noticed that the four pianists generally believed to possess the greatest technique, Rosenthal, D'Albert, Busoni, and Godowsky, are all between 30 and 40, Busoni and Godowsky being the youngest as well as the greater players. The still living Saint-Saens belongs to an earlier generation. He was born in 1835, and is therefore now 65.

There are also several lady pianists to settle with. Oldest of these is Sophie Menter, born in 1848, now 52; Mme. Carreno, born in 1853, is now 47; Mme. Rive-King, born in 1857, is now 43; and Mme. Bloomfield-Zeisler, born in 1866, is now 34. She belongs with the men who are now between 30 and 40. The older players may be regarded as having completed their style and tastes.

* * *

The New York contingent of the Castle Square Opera company has been doing business at Studebaker theatre since January, a very large business despite strong counter attractions. The repertory has included such works as "Trovatore," "Traviata," "Der Freyschuetz," "Faust," etc. Among the principals (if there are any principals) have been Miss De Treville, Miss MacDonald, Mr. Barron Berthald, Mr. J. W. Sheahan, etc.

The box-office success of this venture having been so phenomenal, I suppose there is no harm in my saying that I do not find myself in sympathy with this particular collection of fragments from the Castle Square aggregation. The orchestra is not very effective, the number being small and the loca-

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tion under the stage preventing the full tone being heard. For this reason the tone-color of the music generally fails and remains ineffective. The chorus is fairly good, though not so good as the Chicago chorus. The stage management seems disposed to overdo things, as for instance in the "business" of Zamiel in "Freyschuetz." Zamiel came forward close behind and a little one side of the star, and went through a series of monkey actions and electrical displays which the tenor could not have avoided seeing.

The "Freyschuetz" performance as a whole was singularly bad—not to employ a stronger newspaper locution. Bad is perhaps too fresh a term; this had been bad at some previous period; it was now past. I am glad to learn that Mr. Savage, the proprietor, happened to be in the house upon that night, and that he tore his own hair also.

In "Traviata" the situation was also very bad. Miss De Treville proved unequal to the demands and her acting was extremely conventional.

Mr. Berthald as young Germont was a fine-looking singer. He has also a fine voice, but his English is not good, and his voice production, like that of all singers who sing the German language, is uneven, his vowels impure, and his tone lacks a good deal of what it would have been capable of if he had not sung so much in German. It is well known that in Germany today there are absolutely no good singers—not one native singer whose work would pass for singing in any other country. The German gutturals and complicated consonants, and the German disposition to realism, have destroyed whatever singing capacity there was there. The good singers in Germany, when there are any, are foreigners of one sort or another, trained elsewhere.

Now Mr. Berthald has some of the elements of a very fine tenor, and first of all the voice. I would say that if he could afford to stop singing for some months and go under the care of a really great teacher of singing, who would hold a tight rein over his tone-production, his voice might be got back to much of its possible beauty.

The most striking illustration of what German singing will do for an artist was afforded in this very performance by the

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work of one Mertens in the role of the older Germont. Mertens has one of those thick German bass voices, and he worked out his role quite in the line of the old-time tragedians, as shown up in vaudeville. His acting and his singing combined made up an ensemble highly distinguished. To me it was intensely amusing; to others painful; to a few, a great effort.

Now it is no discredit to a German not to be able to sing good English. There are many Americans who cannot do this. In fact the Castle Square company contains hardly a single singer whose training has been carried to the point where the voice production is so pure as to permit perfect enunciation of English. As a rule the singing might just as well be in some other language, for it is generally impossible to understand. And this being so, I do not have it in my heart to condemn the management very hardly for filling two of the rôles with Germans whose English was of varying grades of approximation. Berthald did well, considering his uneven tone production. Mertens was very bad indeed, very bad.

And so, in spite of my admiration for opera in our own native language, I must confess that this does not sound to me like the real thing. I quite agree with the Lord Chancellor that it would be in order to offer in evidence an affidavit from a thunder cloud, or a deposition from the water pipes as to the identity of the language being sung. Moreover, I do not find the singing itself good enough. All these lighter so-called "grand" operas demand a certain distinction in the phrasing and conception of melody; these are totally lacking in this company. It is opera by amateurs, and badly trained amateurs at that.

Miss De Treville is in many respects a fine singer. Her imperfect English is probably the result of imperfect training, or training under foreign teachers. It is only the English singers who learn how to sing in English. Mr. Shakespeare has turned out scores of singers able to sing a ballad with distinction and clearness of text. Our own teachers very rarely accomplish this, and the public is still in the wilderness, supposing that it is greater not to be understood. But if

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they would open their Bibles at the place where St. Paul speaks of the futility of prophesying in unknown tongues unless they also are to go on and interpret the same, they will get valuable light. The very point of giving opera in English is to have the story followed and to experience the dramatic accent, due to following the text word by word. And all this is lost here. This part of the Castle Square company would be much better if there were a general director of English-speaking birth, to note such points as these. As it is the conductor is German.

What I would like to see would be such singers in the company as Mrs. Jenny Osborne Hannah, Mr. Charles W. Clarke, young Carberry, perhaps Mr. Hamlin, people capable of singing in English. If I am not mistaken it would be possible to find, among the graduates of Mr. John D. Mehan, voices trained to the degree I am here advocating. I remember a peculiarly pleasing tenor, Mr. Ready; a fine soprano, etc.

Moreover the chorus itself is not well trained. In "Der Freyschuetz," instead of attaining the full and mellow effect desired, the chorus shouted and the music lost its sweetness. There was, however, one good moment in this opera; it was the prima donna in the lovely air, "Leise, leise"—I do not remember the English words. The singer was Miss MacDonald. She appeared rather unaccustomed to the stage, but she had made serious studies and they showed in her voice. I hear that the "Trovatore" was better, but I did not have the pleasure of listening to it, except for a moment to the anvil chorus, which was principally devoted to electrical sparks.

* * *

The death of Mr. Frank H. King, at New York, Feb. 9, means more than that the famous artist, Mrs. Rive-King, has lost a husband who had been her most steadfast friend and companion, and the Wissner Company a traveling representative. Mr. King was a remarkable man, and his influence upon the music of this country was much larger than he ever got credit for. Somewhat plain of speech, apparently uncultivated, Mr. King was a man of the greatest kindness of heart, and conversant with piano playing and with the music for piano to a degree which only a few of his nearest friends real-

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ized. The instant success of Julia Rive upon her return to America from studies abroad, about 1873, was due to his shrewd management; which had to overcome enormous difficulties, due to piano politics and the indifference of journalists.

In short Mr. King was one of the most active men I have ever known; of rare kindliness, true to his friends, entirely devoted to his wife, capable in business, and a most amusing companion. Few men will be more missed or by a more diversified circle of acquaintance.

Mr. King had been ill for two years, and when he was last in Chicago it was evident that the end was liable to come at any time. He was very weak, but his head was clear and his humor as lively as ever. I knew him for twenty-five years and more, and I never expect to know a kinder or truer friend. May he rest in peace.

* * *

It was announced in the Chicago papers of Feb. 15 that Mr. Theodore Thomas has decided to donate his musical library to the Newberry Library, when he is through with it. It is to be kept in a room by itself, and bear the name of Mr. Thomas.

This is one of the most important gifts ever made a library, in the musical line, anywhere. The Thomas collection contains pretty near the entire orchestral repertory of the last forty years, classical and romantic. Its accumulation has involved the expenditure of a vast sum of money, stated as high as $150,000. It contains a number of rare and valuable autographs, especially an opera by Gluck. It was not stated in the newspapers whether the donation was to include merely the scores or also the orchestral parts. The scores Mr. Thomas keeps in his working library at his house, in a fireproof building erected for the purpose. The orchestral parts are kept at the auditorium, in rooms set apart for the purpose. Mr. Thomas never leaves a score at the theatre; it always goes back to his house, even if it is to be used the very next morning. It is a pity that the orchestral part of this collection could not have been made the foundation for a library for a Chicago orchestra. As it is the Chicago Orchestral association owns not a sheet of music. Everything belongs to Mr. Thomas, and from this donation it is presumptive that the Chicago orchestra is expected to cease whenever Mr. Thomas becomes unavailable as leader.

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## SUZANNE ADAMS.

When I first met Suzanne Adams in the winter of '96, she was living with an aunt of most affable demeanor and Hibernian extraction and accent, in Paris, at the Louis le Grand, a very sedate and comfortable and unobtrusive hostelry, pretentious only in the succulent flourish of its name. Miss Adams was fulfilling the second season of a four years' contract at the Paris Grand Opera. And from a very natural interest and pride in the conspicuous talent of a fellow country-woman I began to experience a sympathetic anxiety because of the strange nominal character the contract bid fair to assume. Suzanne Adams was heard with less and less frequency, and Americans who spent weeks in the French capitol complained bitterly because no opportunity was afforded them of applauding the girl in whom they were particularly interested. And this despite the unanimous approbation of public and press.

The American singer had first come into prominence through the unique independence of her attitude towards that remarkable and capable imposition and fetish of pedagogue fame, Madame Marchesi. Miss Adams inspired and headed the revolt when, in a lucid and rational moment, a class of American students unceremoniously arose in a body and withdrew from the studio of the much-lauded madame in demonstration of their unwillingness to further tender as incense the golden sacrifice of their days, energy, capabilities, aspirations and filthy lucre to the mere name of a woman who frankly disregarded their claims and calmly ignored their rights—a woman a law unto herself and a teacher to them in name and tradition only.

Suzanne Adams indignantly but calmly maintained an in-

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vincible stand against the wily tin goddess of vocalistic art. Today she is one of the world's choice galaxy of stars.

Of the many others, not one, so history tells us—the incident was a stirring one in the Marchesi reign, and was duly chronicled with all possible consideration to telling effect in the journalistic world—but weakened and returned in worshiping remorse, sack-cloth and ashes, to the Marchesi shrine. And, as the world knows not of them, one can but conclude that in their infatuation and invincible faith in a name they consigned themselves in unconscious pathos to an oblivion, bleak and final.

Miss Adams had been studying four years—it is to Jacques Buohy that she gratefully attributes her musical training—in the hope and anticipation of an engagement in one of the smaller French cities and the unexpected Paris opening seemed a more than auspicious opening for so young a girl and so totally inexperienced an artist. Her debut was a success, for despite nervousness and a very natural histrionic diffidence, the American evoked the unanimous praise of critics and people. The beautiful purity and clarity of tone, the refinement of her art and the charm of her personality were all suggestive of unusual possibilities. Her voice was not large, but it was of the finest timbre and peculiarly sweet and fresh.

Despite the fact that with each subsequent appearance she matured in art and gained in popularity, Miss Adams was eventually very emphatically, if gently, relegated to a comparative oblivion. She became an instance of the deplorable improbability, if not the impossibility, of a Parisian career without the acceptance or toleration of influence or patronage.

The young artist once told me that to sing Marguerite was her most cherished ambition. A year later I read that owing to the indisposition of four Marguerites, Miss Adams had been called upon to essay that role without so much as a preliminary rehearsal, for not a solo, duo or concerted number had she ever rehearsed. She complied and scored an unequivocal success.

To a keen observer the situation was surely one of unpalatable and lamentable significance.

However, the four years rolled by and Miss Adams was free

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to further her interests elsewhere. Her days had been given over to work and study, and in whole-souled devotion to her profession she had willingly sacrificed to it all her energy and enthusiasm, eschewing society, its whirl of gaiety and dissipation, and finding in books and out-door exercise, a contenting diversion and recreation.

Camille Saint-Saens evinced a keen interest in her career, and when his "Lyre and the Harp" received its initial presentation in Paris the much-famed composer requested that to Miss Adams be entrusted the creation of the soprano role.

After a season at Covent Garden, Miss Adams returned last winter, as every one knows, as a member of the Grau forces to the scene of her birth. Her continued association with that organization cannot be other than a satisfaction to all Americans and a sincere gratification to those who, knowing Miss Adams, recognize in her a young woman of rare dignity of character and of unusual charm of personality. Her position in the artistic world, while fortunately not a unique one, has been and is distinctively a rare one. Young, attractive, talented and successful, Suzanne Adams has elicited the deferential admiration and dignified approbation of three publics. Broad in her interests, generous in her sympathies, Miss Adams' approach to success has been one of womanly dignity and gracious reserve. Her career has been in its detail as refined, as free from levity or frivolity, as her own charming individuality. Her sensibilities, as fine as they are artistic, have dominated her career and her influence because unobtrusive and perhaps unconscious has been none the less potent for good and for higher ideals.

Miss Adams is tall and slender, with lovely Irish eyes and an interesting and patrician countenance, crowned with beautiful dark hair. Chic in a distinguished, elegant and subdued fashion, her speech, manner and bearing are characterized by a charming simplicity and naturalness. She is modest and unassuming, graceful and gracious, and refreshingly, emphatically feminine. Her sense of the humorous is a keen one and her capabilities of enjoyment are by no means latent; books, plays, current events and the people round about her, all serve as a palatable diversion. She is, by the way, one of

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the artists in whom Victoria loves to honor the woman who, in the glare and jangle of public life, puts to shame all breath of scandal or aspersion. And one of Miss Adams' choice mementos is a large, autographed photo, most handsomely framed, with the royal monogram and escutcheon, presented in person by the English sovereign just before the young singer sailed this fall for the States.

In private life Miss Adams is the wife of the distinguished 'cellist, Leo Stern, whom she married little more than a year ago.

LILLIAN APEL EMERY.

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## MR. WILLIAM SHAKESPEARE.

On the 23d of December, 1899, one of the most distinguished teachers of singing at present in the world landed in New York for a two months' tour in America. As for the doings of Mr. Shakespeare in New York, particulars are wanting, except that, as might have been expected, he was the recipient of hospitalities from many sources, and very distinguished ones at that; he lectured several times and devoted some time to coaching singers in repertory.

"But," says the reader, "there is nothing very startling in this. Have we not in America also many teachers of our own who occasionallly lecture and coach ambitious students in repertory? Why, then, should this incident of Mr. Shakespeare be of interest?"

Very easily is this difficulty explained. Mr. William Shakespeare is one of the most eminent teachers of singing in the world. For fifteen years or more he has been professor at the Royal Academy of Music in London, and he has turned out more concert singers than most teachers of even longer experience in the work. To ask what Shakespeare has done is to call up a roll of English concert singers of great talent. For example, there is David Bispham, one of the most charming song singers anywhere. He is a pupil of this master. There is Franconn Davies, a most notable and enjoyable baritone; he also is a pupil of Shakespeare, and he does not hesitate to attribute his success to the teaching of this very painstaking master. But why particularize? Everybody knows one or

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more Shakespeare pupils. Sometimes it is a finished artist, like Bispham or Davies; at other times it is a busy teacher, with little voice to mention—yet none the less casting out the devils of bad singing in this great English-speaking name. And so is it not of interest to come to the man himself?

And this is what the scribe did, in the first lecture recital given by Mr. Shakespeare in Chicago, Feb. 6, 1900. The place was the lovely little University Hall, in the Fine Arts Building. The speaker, a short gentleman, apparently about 50 years of age, just verging on stoutness, a very little gray as to the hair, and with no beard except a moustache. His manuscript hangs recklessly upon a violin stand by way of desk. The speaker talks in a clear, gentlemanly voice, with no very particular elocution, but with intelligent emphasis, and at times he is amusing in his anecdotes. At other times he is quiet, instructive, and, if not interesting to the individual, liable to be considered dull. The subject matter is something about the fundamentals of singing—the breath, the vocal chords, the larynx, etc., apparently the commonplace of elementary voice instruction. Now and then something turns up not to be so catalogued. Before the evening closes he has covered his subject in the instructive manner proper to expect of so eminent a teacher. He then seats himself at the piano and sings. The program is short. The voice is a pleasing and sweet tenor; its volume is not great—hardly enough for a hall of any size. It is no longer a fresh voice. Tenors between 50 and 60 years of age rarely have a fresh voice concealed about their persons. Mr. Shakespeare certainly has not. But what he has he manages with the art of the finished master.

His first selection was a little-known aria from Mozart's "Cosi fan Tutti"; his next the beautiful recitative from Handel's "Jephthah," "Deeper and Deeper Still," and the exquisite aria, "Waft Her, Angels, to the Skies." Later on there is a sprightly song by Jensen, in German. The beauty of Mr. Shakespeare's singing is in his phrasing and expression—in other words, in his art. One readily sees why the master is sought by those preparing for public appearance.

Later came a private interview. In an unassuming man-

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ner Mr. Shakespeare recounted some of his New York experiences, particularly of the kindness of Mansfield, the actor, and the attentions of artists. He honestly confessed that he would have liked to come to America sooner, but he was afraid that when he got back to London something might have happened to his business during his absence. But now, when his position was practically assured, he had decided upon Mr. Bispham's urging to risk it. During the trip he will visit Topeka, in the West, and Toronto, Montreal, etc. Everywhere he expects to be welcomed by his former pupils.

In his second lecture he gave what might be called the heredity of "old Italian singing," from Scarlaltti, Porpora, and the like. Probably the substance of this is in his third volume of "The Art of Singing." He also sang several songs.

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# Things Here And There

## LIEPSIC MUSIC NOTES.

"Well," remarked a friend to me the other day, "the music season has not yet reached middle-age and there are still innumerable concerts to take place and magnificent artists to hear, but I've sworn off! I am not going to another for the rest of the season," And I almost sympathized with him.

It is a fact that Leipzic is a town where, during the season, music reigns supreme, and that on that account hundreds come here to study, but I must say that after a year or two of visiting the ceaseless succession of concerts there come times when one is almost satisfied with music and one longs for a rest in which to think over and try to digest all one has heard and experienced. And so I am sure it must go with many this winter, for the town is simply drenched with music, and one daily breaks one's head to know which concert one should visit out of five which take place on the same evening. And in trying to speak of them one finds oneself in the same predicament, for to speak of all were an impossibility.

As the Gewandhaus concerts play such a role here and are supposed to represent the classic taste of the town, it will be as well to commence with them. In the second concert Brahm's magnificent symphony in D major was the best of the orchestral portion and was rendered perfectly by Nikisch, who earned perfect storms of applause at the close, as well as after the wonderful first movement and the charming third one. The soloist on this occasion was Prof. Hugo Heermann, from Frankfort, who performed Joachim's Hungarian Concerto.

In the third concert a curious program was brought to light, namely, a Symphony of Sitters von Dittersdorf, Wagner's Faust Overture and Beethoven's Seventh Symphony. The fourth concert brought Mendelssohn's flowing and melodic symphony in A major, the so-called Italian Symphony, and here one saw what a tremendous difference there is between interpretations of a good and a bad conductor. Under Nikisch the symphony was at times imposing, and even the Salterello sounded charming and graceful. Last year I remember hearing it under Winderstein, and I thought I had never heard a more wretched and worthless work in all my life. The first movement was colorless and weak, the second dragging and characterless and the last was turned into a near approach to an Irish

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jig. In the same concert the boys of the Thomas choir sang some delightful part songs out of the 14th and 15th centuries, and Concertmeister Hamann made his debut with the Tschaikowsky Violin Concerto in D. His playing revealed a remarkable tone and technique and a sympathetic interpretation of this work which I believe Tschaikowsky wrote for Auer, the St. Petersburg violinist.

The sixth concert was one of those magnificent programs which turn up three or four times in the season at the Gewandhaus. The first part was devoted to a tremendously long, and on the whole very tiresome, symphony of Bruckner. In the second part came Volkmann's overture to Shakespeare's "Richard III.," and Busoni, that wonderfully refined and extraordinarily musical pianist, who gave a quite remarkable performance of Beethoven's E flat Concerto—remarkable for its quiet and repose. He showed Beethoven in this mighty work from a side that I had never seen before. It was not the energetic Beethoven with tempestuous thoughts and fiery temper; it was not the rude Beethoven with all his brusqueness, but the master represented from a side of his character that one hardly knew he possessed—the elegant, unruffled and almost aristocratic. Through the whole of the first movement one might more have guessed at Chopin than Beethoven; the second movement was played with that delicacy that Busoni is celebrated for, and sounded, with Nikisch as conductor, incredibly beautiful; and even in the last movement, where one sees Carreno at the piano in one's imagination. I think everyone was surprised to hear this energetic and rhythmic theme played as charmingly and naively as if it was the essence of sweetness itself. His playing might almost have appeared weak and feminine had it not the charm of intellect in every tone and had one not recognized in the whole the work and thought of a really great artist. A finer pianist than Busoni I fear does not exist, and one intellectually so great is also a scarcity. It is such men as he, who with an amazing technique only use it as a means to an end—the end being the expression of artistic impulse and thought—who raise the art of piano-playing above that of jonglerie. Of artists of the latter kind Leipzic, of course, has a plentiful dose every winter, but I see just about as much sense in it as if someone gave an entertainment and recited ten thousand seldom-used and curious words out of a dictionary. It would be a remarkable thing, but rather senseless, and amassing technique on the same lines and with the same object in view is, if possible, still sillier. It is a wonder to me that it never enters the heads of some of these firework-exhibitors that what they can do has been done very often and much better by men who have been capable of breathing the spirit of art into the mere notes and technique.

Of the other concerts in the Gewandhaus where I attended Herr Wille, late solo cellist in the theater here; Frl. Wietrowetz, violinist; Frl. Minnie Nast, soprano, and Herr Forchhammer, tenor, were the soloists, and the chief orchestral works were: Overture, Scherzo

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and Finale of Schumann, op. 52; Serenade for string instruments of Volkmann, No. 3, Tod und Verklarung (Death and Resurrection) of Strauss, Haydn's D major Symphony, Schumann's "Genoveva" Overture, and Brahm's fourth Symphony. A very interesting work was that of Brahms' op. 102, the concerto for violin and 'cello, and I would like to have an opportunity of hearing it again soon.

To come from the heights to those who are struggling thereto, I must mention the performances of two young artists whose work has here been followed with interest for a considerable time. These are the young pianists, Herr Bruno Hinze and Herr Paul Stoye, the former of whom gave a concert here, in the Hotel de Prusse, after having, in conjunction with a singer, Madam Knacke-Jorss, already given a similar program with great success in Prenzlau. He played Beethoven's Sonata in E flat, op. 31, No. 3, two Etudes and the G minor Ballade of Chopin, Liszt's Petraca Sonnett No. 3, and the waltz "Mau lebt nur einmal" of Strauss-Tausig, and some encores. His playing, which is very refined, showed great artistic capability and betrayed a musical nature much out of the common. His technique has reached that stage where everything he does appears to be of no difficulty whatever, and as one of the few who have attained this artistic development and have remained at Leipzic. Of course, his career is being followed by every student. On the evening in question, indeed, that was very noticeable, for fully half of the public who filled the hall were studying music and had, possibly, come to see how far they might probably think things themselves some day. But alas! the vast majority will be sadly disappointed. The only thing one can wish this young pianist is that in the course of time his playing will become broader and less reserved, and, that without losing the fineness he has attained, he might technically and musically show that indispensable gift of originality which at present no doubt dormantly exists, and which experience and artistic independence will probably bring out.

His talents and success, however, were by no means shared by his very unworthy partner, the lady, who should have divided the honors of the evening with him. In the first place, a voice by nature weak and expressionless, was rendered still worse by indisposition, and, as from a lady of such a "weighty" appearance, one expected great things, one was doubly disappointed at getting nothing. Some songs it would have been advisable to have left away, namely, Schubert's "The Crow" and "Laughing and Crying," Wagner's "Pains" (Schmerzen), and Rubinstein's "Tears," as it undoubtedly reminded many of the public of their feelings and inclinations too vividly.

How anyone without almost a semblance of a voice and apparently very little vocal culture could possess the self-assurance to come to a town of the musical importance of Leipzic and sing fourteen songs of ten different composers is a thing very difficult to understand. Such people must entirely have lost, or never have had, that reverence for art without which an artist is nothing. Even a mediocre

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amateur, in whose bosom the pulse of real musical feeling beats, is in most cases far superior to such irreverent displays. One can hardly credit the number of such so-called artists who make an appearance here during the season and in whose work and performances one neither finds intelligence, temperament, ability nor reverence. But so it is, and I am afraid we will have to take a good step into the new century before we will be able to notice an improvement as regards this desecration of art.

I don't know how it is in other branches of art, but I find that in music the number of people who come here prepared to spend an amount of money and energy (and in many cases people who must almost deny themselves of the necessities of life to study), and who are almost, if not entirely, without a spark of talent, is legion. And the more honest one is with such people, and the more one tries to show them their incapability (and, above all, the thorny way they will have to go and show them that even if they had ability they run many chances of eventually half starving to death), the more they think of themselves and the less of your advice, and the only effect of the latter is to spur them on to (for them) the unreachable. What I cannot well understand with such people is the fact that after a try they don't give it up. They hear the greatest artists and associate with colleagues whose ability is far above theirs and yet they never see that it is useless. The end of it all is nearly always disastrous. I could give a number of examples which have recently come under my notice had I space and time.

I have noticed, however, that in the majority of such cases the lack of education is sadly noticeable, and that on the whole, a thorough general education and knowledge of books is noticeably missing among most music students. One can often excuse a musician, whose time has nearly all been taken up in the study of his specialty, if he is not so well informed as regards other matters, and particularly as regards other branches of learning, but for numbers of people of both sexes, who come here to study, there is hardly any excuse at all to be found for their general, all-round ignorance. One cannot even say that they are "musicians," and not expected to know much else than that pertaining to their art, for alack and alas! the overwhelming majority of students who come here are absolutely incapable of doing anything above the elementary at all on their respective instruments when they are put to the test. The best way to prove the truth of this statement is to ask a teacher how many "capable," "gifted" and "talented" pupils he comes across out of the dozens and dozens who arrive here at Easter and Michaelmas and go through his hands. The answer will be to the effect that of "talented" there were nul; that the "gifted" followers of the divine art are about as rare as hailstones in July, and that there was a smattering of "capable" ones—that is, material with which one can do something, with hard work on both sides and time. And the faults with most are simply that of technique and the mere mechanical depart-

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ment of playing the knowledge is next to nothing; that of harmony and form and the evidences of intellect and thought in music it is, if possible, still worse; and greatest of all mistakes! that the most have neither the character to enable them to study earnestly and for years at the inner side of music, if I may term it so, and not the brilliant outward show; and that the necessary artistic temperament and ability to grasp the high and noble in art is quite lacking.

When I say that I have tried dozens of people, studying here with the purpose of devoting themselves to music, and have found them incapable of playing the tonic sub-dominant and dominant chords one after another so that they sounded musical, and that on the average they cannot play a piece of the elementary grade technically correct (without mentioning the thousand and one other things that are necessary for the artistic performances of such a piece), and that as regards the ethics of music and the history of the art and its heroes their brains show a substantial blank, many will say: "Now, whatever did they want to go to Leipzic for to study?"

And that question I cannot answer.

Heigho! The lamp is going out and the streets are getting quiet and I see that my pen has scribbled away until the space devoted to Leipzic will be about used up, so having left my original purpose (which was to speak of the concerts here) and run down a side alley the readers must please forgive me. They will have their satisfaction, no doubt, by noticing that I have got into a cul de sac and know no way out.

But as necessity is the mother of invention, let us commence a new paragraph and go back to the old and original theme and make a concise finish.

Herr Stoye, whose name I have already mentioned, is a colleague of Herr Hinze, and his playing the very contrary of the latter's in many respects. He has the fire and temperament of a d'Albert and a technical cleverness that one very seldom sees, and in the last year has become much more refined in style. His temperament and technique works electrically on the public, for he literally pours the music into them, as recently at a Winderstein orchestral concert, where he played Tschaikowsky's B flat minor Concerto and the Gondoliera and Tarantelle of Liszt with great success. He is also one of the young men here who is talked about. When his playing has become intellectually deeper one may expect him to do things much out of the common some day.

Among piano recitals three series have certainly been a great artistic treat, viz.: the three recitals of that most polished pianist, Alfred Reisenauer, the three recitals of D'Albert, and two recitals of Edouard Risler. In addition to these, Frederic Lamond, the young and earnest Scotchman, has given two of a series of three Beethoven evenings and earned the most laudatory criticism. The first evening he played five sonatas, op. 106, 110, 111 and the Appassionata and Waldstein. Rosenthal also played in the Philharmonic concert and gave

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a Klavierabend, and dozens of others of lesser lights have also unburdened themselves of their programs here, but to more than lightly mention them all would lead too far.

As regards chamber music, of course the Gewandhaus chamber music concerts are as splendid as ever and really the only standing institution of the kind here. The Bohemian string quartette has given two of their incomparable concerts, and among orchestral concerts perhaps the two fiasci of Mascagni and Leoncavello as conductors are the most remarkable. The former toured in Leipzic with the so-called Scale Orchestra, and gave a wretched performance of Tschaikowsky's 6th Symphony and some other works, although he was received by the public with great eclat. Leoncavallo, having a well-drilled German orchestra to help him, managed to drag his opera, "Pagliacci," to a successful close. After one opera three of the most meaningless songs I ever heard were sung by Frau Baumann and very badly accompanied by the composer. Following this came three orchestral selections, a minuet, the scherzo from the opera "Chatterton," and the intermezzo from "Die Medici," as it is called in German, and I never heard such lame, worthless stuff since I have been here. It wasn't worthy of being played in a variety as an accompaniment to a tight-rope dancer. One left the performance after hearing the last three "pieces" and could not understand how ever Leoncavallo had written a single note (or even plagiarized so cleverly) of Pagliacci.

A. J. VERNON SPENCER.

## MILAN NOTES.

The opera season begins in Italy, and especially at Milan, on the night after Christmas and is called here "La San Stefano" (St. Stephen's night). La Scala inaugurated its carnival season with Wagner's "Siegfried," given now for the first time in Italy, with the exception of one performance by a German company at Bologna as far back as 1881. Great curiosity and interest was awakened by the announcement of this event, notwithstanding the fine execution on the part of the entire cast, well selected for the occasion and the orchestra, "Siegfried" was appreciated and admired, but decidedly not liked by the general public and judged to be too monotonous, ponderous and uniform to please the Italian taste. As a contrast to "Siegfried," Verdi's "Othello" followed on the bills. Tamagno renewed the enthusiasm he created when he first sang the title role; the grandeur of his performance, his ever magnificent voice and dramatic accent captivate and attract the public and place him the highest among the artists of the present day. He was ably supported by Signorine Carelli, a young singer of great promise, gifted with a touching, full-toned soprano voice, and a very good actress. Never was the part of Desdemona so well rendered here before. Toscanini, director of the orchestra, a man of great talent, is somewhat of an innovator and not content with the movements taken usually, has altered some of

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them in a way to change completely the expression of the music, with or without the approval of the composer.

A secondary theater of opera, Il Liyico (denominated international because the proprietor, Mr. Eduardo Sonzogno, buys up the copyright of a great many French operas), called Massenet and his new work, "Cendrillon," to the rescue, as a soother to the irritation produced by the over-exciting performances of the Scala, and no more harmless exhibition could have been chosen; a perfect vacuum, musically speaking, a charming, simple tale, most beautifully put on the stage, quiet, toneless singers, and a happy, cheerful flirting public. The other operas performed at the Liric are: "Pagliacci," "Cavallerie Rusticana," "Mignon," "La Boheme" (that by Leoncavallo), and "Lakme."

Rome had to be content with a bad performance of "Lohengrin," and Florence with a double one of "Pagliacci" and "Cavallerie," both badly received. Naples was more fortunate with a very decent "Tannhaueser." At Venice "I Maestri cantori;" at Trieste, "Tristan and Isolde" complete the number of operas by Wagner given in the large towns. Turin and Genoa gave "Iris," Mascagni's last opera, with but poor success. It is of too southern a character to be tolerated in North Italy, as representing scenes of life generally concealed from public view.

There are no American artists singing in Italy this year, with the exception of Mr. Hartmann, from Cincinnati, who made his debut at Torea, a small town in Piemont, in "Trovatore." Miss Shea was to appear at Trieste, but until now has not sung. Rosenthal, your great Rosenthal, The Rosenthal, gave two recitals at Milan in the new concert hall of the Conservatoire. He created quite a furore by the wonderful execution of the extraordinary difficulties he chooses to crowd into all the pieces he performs. His admirers are many, but I doubt whether any will be his imitators. M. C.

## BERLIN NOTES.

On Thursday we went to a Weingartner symphony concert. He reminds me so much of Damrosch. I cannot understand him as a composer, and, to judge from some clippings I am putting in this letter, I imagine that others also found the same difficulty. He is somewhat too Wagneresque and imaginative for a prosaic head like mine. Here is his program:

Overture to Leonore, No. 2, Beethoven.
Symphony in D major, Haydn.
Das Gefilde der Seligen: Symphonische Dichtung, angeregt durch das Gemalde von Boecklein, Weingartner.
Forest Symphony, Raff.

At his next concert he will play the following:

Overture, Carnival, Dvorak.
Symphonie Fantastique, Berlioz.
Symphony, No. 4, Beethoven.

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Of the Weingartner symphonic poem, it is to be remarked that it is founded upon a painting by Arnold Boecklein. And in spite of its being without a story, properly speaking, since it is founded upon a picture and not upon a story, it is program music of the most decided kind. The critic, Mr. Taubert, characterizezs it as wanting in form, style and serious meaning. He calls its effects grimaces. The ideas he considers extremely poor and the working out positively incapable. In short he gives it the premature hades which every well informed German critic measures out to any new work not corresponding to the model hung up in the academy where the critic got his degree.

D'Albert is making a great hit here, to judge from the applause and the way the tickets sell. Ysaye has been given a royal reception and no doubt the same will be the case with Melba when her tour reaches this point.

Of D'Albert's playing, Taubert remarks that it is a long time since he has been heard to so good advantage as in this own arrangement of the Bach great C minor Passacaglia and the Beethoven sonata, opus 57. The greatest wonder, he says, was to hear the Bach polyphony under the fingers of this master. When he is in a mood like this his playing distances that of all others upon the piano-playing stage. A. D.

## CHARLES LAMOUREUX.

In Figaro, of December 22, 1899, M. Alfred Bruneau has a very appreciative article concerning the distinguished Parisian orchestral master and energetic apostle of the beauties of Richard Wagner, M. Bruneau says:

"While I was at the Conservatory attending a representation, I heard during the entre act the bad news. You know it. Lamoureux has been dead a whole hour. In rising from the table he was seized with a giddiness and fell to the floor. It was finished. And then a great sadness fell upon the corner of Paris where we happened to be, for we were reunited in the very place where the artist whom we all loved so well began his splendid and glorious career, so brusquely interrupted.

"It is now about two years, as some may remember, that a sort of discouragement seemed to relax the activity of the until then indefatigable Charles Lamoureux. The orchestral director announced his intention of giving up the direction of his concerts, putting his baton into the hands of his son-in-law, M. Camille Chevillard, who almost immediately showed himself an orchestral director of the first order. At the beginning of last season he reconsidered this idea and manifested an intention of resuming again the direction. An accident while riding in a carriage, apparently of no great consequence, prevented this, and he was confined to his bed for long months.

"But the love of music, his favorite music, still prevailed with him.

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In his chamber he prepared the magnificent representation of 'Tristan and Isolde,' where a new Lamoureux, and in some sort transfigured, appeared to us. Some reproached him with an exaggerated precision, his care of detail they even called insensibility, and thought it would make it impossible for him to conduct successfully and with ardor a work so distinguished for passion, flame and youth. To all these he gave a striking surprise. He astonished even his defenders and his most faithful admirers. He surpassed everything, and with one voice the hearers declared that never before had this sublime score been given with such trembling, pulsating life. In truth Lamoureux was at this very moment struck by death. It was necessary for him to expend a force almost superhuman, and the next morning after the victory he fell like a noble and valiant soldier of his art.

"He practiced his art with the most intense energy and with manly enthusiasm and firm will. At first he was an obscure violinist at the theater in Bordeaux. He was born in that town in 1834. As soon as his studies in counterpoint and composition were finished at the Conservatory of Paris, where he succeeded with difficulty, after having left the rostrum of the gymnase for that of the opera, he founded a string quartette, among the members of which, singularly enough, was M. Colonne, his future rival. Afterwards he became the second director of the concerts of the Conservatory, and in 1873 he organized, after the pattern of the English festivals, his 'Harmonie Sacree,' giving in superb fashion the 'Messiah,' 'Judas Maccabeus' of Handel, the 'Passion' of Bach, 'Gallia' of Gounod, 'Eve' by Massenet, etc.

"The star of Pasdeloup, hitherto so brilliant, commenced to pale. The finished performances of the newcomer were an extraordinary surprise to the public and attracted more and more attention. Moreover, he formed at this time the Association of the Chatelet, which brought out an enormous list of works previously unknown.

"From the twilight it was soon daylight; successively we see Lamoureux at the head of the orchestra of the Opera Comique and of that of the Opera, until the time came when, not without audacity, he inaugurated his own concerts at Chateau d'Eau.

"There, by the aid of the Emmanuel Chabrier, who knew by heart these revolutionary scores, he affected the triumph of Richard Wagner in Paris, mounting act by act with religious air and profound faith certain ones of the dramas so much discussed. At last he believed the moment had arrived to attempt a more complete representation. He hired the Eden, and after months and months of minute study and incessant repetition, he advertised 'Lohengrin.' Who remembers this performance? The city in a state of siege, the nationalists rushing madly about the streets singing the 'Marseillaise,' throwing stones at the glass of the theater, making so much noise that it was impossible to hear the music inside. In spite of threats of death which were made, Lamoureux wished to continue the strug-

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gle, but the government interfered and prohibited the following representations.

"It was not long before the same 'Lohengrin' was given again, this time at the Opera itself, protected this time by the police and troops installed at the opera, thanks to his courteous associate who in the chair of the director took the honor of the final victory.

"Having gained this point, Lamoureux took up again the direction of his concerts, where, in my opinion, he made a mistake not to vary the repertoire. Wagner remained his God whom he adored every Sunday in a fashion hardly equaled. He perceived that the public enjoyed hearing the same pieces over and over again, and in order to prevent repeating always the same pieces he pretended that he would retire; but when he actually did retire his work did not die. The youth and spirit of M. Chevillard have in fact given new life, and during the last two years French music has occupied upon the programs of these concerts a much more important place than hitherto.

"I love Charles Lamoureux for his firm quaintness, his combatedness, his enthusiasm, his courage and rudeness of character. Everybody knows that he is extremely careful in putting on a new work. He enforced his will upon the world and this iron will he had to submit to himself. His discussions with his musicians were epic. One day he proposed to a trombone player a duel with revolvers because he played out of tune. At the opera he detested particularly an old horn player who at 8 o'clock in the evening slept in his chair, his instrument between his hands. He forbade them to wake him up, and at midnight when the curtain fell went toward him and tapped him on the shoulder and woke him, saying: 'Good, it is all done!' The poor musician was overcome with fear, and Lamoureux threatened him with discharge, but nevertheless took him home in his own carriage. Outside the rehearsals his gaiety was proverbial. They say that he danced many times the famous quadrille from 'Tristan,' one of the most extraordinary buffoneries of Chabier, with Victor Wilder for vis a vis."

## PITTSBURG NOTES.

The symphony concert of February 3 was especially interesting from the presentation of a Suite by Victor Herbert, and the first appearance here of Miss Leonora Jackson, the violinist. In addition to these elements, there was a Symphonic Prologue, "Othello," by Arnold Krug, and an orchestral arrangement of Rubinstein's Valse Caprice. The violin concerto was Bruch's G minor, and Miss Jackson played delightfully. The Herbert Suite is entitled "Episodes Amoureuses," the movements being called: "Visions," "Aubade," "Triomphe d'Amour" and "Fete Nuptiale." The whole work is very pleasing and in the serenade the melody is given to the 'cellos, while the whole orchestra furnishes the accompaniment. Here many effects were charming. The whole suite is full of spirited rhythm

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and pleasing melody, and it recalls the Berlioz "Carnival Romaine." I understand that Mr. Herbert has a symphony nearly finished which will soon be heard.

In the Pittsburg Conservatory a brilliant and interesting piano recital was given by Mr. Mongino. The program contained a number of things which are rarely played, such as Liszt's arrangement of the "Dies Irae" from the Mozart Requiem, the Schumann Toccata, and several compositions by the performer himself, who is one of the most esteemed teachers of piano in this city. Miss Arndt assisted with some songs. She is a pupil of Mr. J. D. Mehan and her voice is a beautiful one and full of promise.

At the symphony concert of February 9 the main features were the unfinished symphony of Schubert, which was well played, and Tschaikowsky's Italian Capriccio—which seems to me like a sarcasm upon Italian music. The soloist of the occasion was Mme. Szumszoska in the Schumann concerto in A minor, a work which she played with a pleasing touch but with little effect. The concert closed with a Persian Dance by Guiraud, a piece too nearly in the style of the Tschaikowsky work to be effective in its immediate proximity.

The third concert of the Kunits Quartet took place February 12, with a program consisting of a Mozart quartet in D major, and a new quartet by Mr. Kunits himself. The latter is a pleasing work of considerable merit. It was well received. The solo artist of the occasion was Miss Etta C. Keil, whose voice is a powerful dramatic soprano of sympathetic quality, but a little inclined to be heard in some of her tones. Her selections were from Tschaikowsky, Chaminade, Bemberg, etc.

The Symphony Orchestra played at a concert given under the auspices of the Art Society, February 13, the Bach-Abert Prelude, Chorale and Fugue, the Tschaikowsky Pathetique symphony, the Siegfried Idyll and Chabrier's Spanish Rhapsody. As the pieces had been played in the regular concerts early in the season this occasion afforded opportunity for estimating the progress made under Mr. Herbert's drilling. The verdict was gratifying, the playing having greatly improved in smoothness and precision. F. D.

## CINCINNATI NOTES.

While in the above city for a few days early in February it was the pleasant privilege of MUSIC'S representative to get an idea of the workings of the schools of music. A stranger in the town is principally struck with the desire at these schools to seem as homelike as possible. The main building of the Cincinnati Conservatory of Music is the temporary home of about seventy young ladies who are pupils of the Conservatory; and the College of Music, recognizing the need of such provision, is trying to secure a fund sufficient to allow the erection of adequate dormitories for its own lady pupils. Each of these schools is in a fairly prosperous condition, with a total attendance of one thousand, about evenly divided. The College of

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Music had at one time a few years ago an attendance of eight or nine hundred, and at first thought of this we wondered why, in this time of musical prosperity, the attendance was not much higher. The eplanation is not so difficult. At the time the heaviest attendance was on the college was pursuing an unusually liberal policy with the graduate students of the institution, so that many of them, after finishing the course, were installed as teachers. At the same time the college was going with an almost wide-open policy of free scholarships, which was very helpful to a very great number of worthy pupils who had talent enough but little money. This policy was found by experience to be altogether too liberal, even for a school established without any special desire for pecuniary amassment, so the conditions have been changed and, while it is probable that a few partial scholarships are still out, the basis is one of remuneration. In evidence of the former state of affairs the present secretary, Mr. Hayslip, tells me that about nine-tenths of his correspondence is with those who wish to have scholarships granted in exchange for teaching, which the candidates announce themselves as willing to do. Things seem to be going on very well at present, and with the aid which the prospected dormitories will lend in taking an individual care of students, things should soon be going on as large a scale as ever.

On the 10th, the Cincinnati Symphony Orchestra, under Frank van der Stucken, had the assistance of that rare man and pianist, Vladimir de Pachmann. The program contained only the Dvorak Symphony from the New World, the Chopin F minor Concerto with orchestra, and the Indian Suite by MacDowell. The orchestra has only about fifty men, but the work is extremely well done for a body of this size. The conductor is a rigorous drillmaster, and things are brought out in public only after hard work has been devoted to the compositions. Cincinnatians are very much gratified to have such a man, and he is of a calibre that may some day work very well upon much larger game.

Pachmann with orchestra is a large quantity indeed. It would be impossible to establish a direction for one to take in looking for a greater player for this Concerto from Chopin. The audience simply made a child of itself in almost refusing to allow Mr. van der Stucken to proceed with the other number on the program.

On Monday evening, February 5, Mr. John S. Van Cleve gave a lecture on "Mozart" before the pupils of Miss Baur's Conservatory. It may not be right to consider this gentleman an orator, he would hardly wish to consider it so, but in a small hall like this his discourse is intensely effective. A clearer, keener, or more entertaining intellect than his is a rarity, and he is allowed to handle his musical facts in a very striking manner without juggling away a bit of their historical value. I have seldom found it possible to give closer attention for an hour than I did to this talk on Mozart.

The bandmen seldom get a hearing from the fellows of the musical

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papers outside their own band circles. The band journalists are much devoted to the furtherance of the horn trade, with nearly every fellow very industrious on his own horn; hence, it is a pleasure to spare space to say that the high class organization known as the Bellstedt-Ballenberg Band will start south for the season's opening work some time late in April. Manager Louis Ballenberg is much pleased with a later engagement to be played at Willow Grove Park, Philadelphia.

E. E. S.

## ST. LOUIS NOTES.

Musical affairs in St. Louis are progressing most favorably. The Castle Square Opera Company has been so well and deservedly patronized that they will continue the season till April. The two high-toned societies, the Morning Choral and Apollo Club, to which every one of the 400 belongs, and which represent the opposite sexes. the former exclusively for the ladies and the latter the gentlemen, gave two delightful concerts reflecting great credit on their musical directors, Messrs. E. R. Kroeger and A. G. Robyn. Also the Choral Symphony Society scored a great triumph at the last concert, February 8, on which occasion Madame J. Gadski was the prima donna, assisted by local talent, Miss Jessie Ringen, Messrs. H. Moore, M. B. Griffith and H. J. Fellows, the gentlemen asssisting in the concerted pieces only, except Mr. H. J. Fellows, who, as a new acquisition, sang Gomez's "Mia Picerella" in a very acceptable manner, except a slight tremolo in the lower notes, which, according to newspaper statements, was to be attributed to indisposition. Miss Jessie Ringen sang Handel's "Ombra Mai fu" very acceptably, but something less known would have done her greater credit. Mr. Frank K. Clark had sang before in St. Louis; his re-engagement was satisfactory evidence of the good impression he had made previously. His solo from Ambrose Thomas' opera bouffe, "Le Caid," as also the "King's Prayer," in "Lohengrin," deserve great praise. As regards Madame Gadski only words of praise can be given to the artist, her interpretation of the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," which exhibited her vocal powers and dramatic feeling to a high degree, evoking the heartiest applause. The choral element of the society distinguished itself in conjunction with the soloists and orchestra in the finale of the fourth act of Boito's "Mephistopheles;" also in the finale of the first act of "Lohengrin." The orchestra, which is gaining more and more recognition for their excellent work, had only one solo number, the prelude to "Lohengrin," which was played remarkably well, excepting that the violins in the beginning were hardly subdued enough and lacked that spiritual interpretation which a Thomas orchestra would have given. Musical Director Alfred Ernst was deservedly applauded.

At the next concert we are to have William H. Sherwood as soloist, who is to play Raff's Concerto in C minor and Liszt's Hungarian Fantasie.

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The Paderewski piano recitals which took place February 15th and 17th attracted very large and enthusiastic audiences. It is unnecessary to enter into details of his magnificent performance. The program embraced selections from all the most renowned composers from Bach down to Rubinstein, several of which he had already played here. W. M.

## RECITALS IN THE UNIVERSITY OF ILLINOIS.

I send you a program of Mr. Bispham's late recital here, and I enclose the Gazette's notice of it. It was beyond a doubt the finest recital we have ever had here. Mr. Bispham was in fine voice and I never heard him sing so superbly as on this occasion. At the close of his first group of songs, culminating in Beethoven's "Die Ehre Gottes," the enthusiasm of the audience knew no bounds and the vigor and spontaneity of the encores given him were something never before witnessed in a Champaign audience.

This concert was the fourth in our Choral Society's present season, the first having been given by the Spiering Quartet, the second a performance of Rheinberger's "Christoforus," by the society itself, and the third a delightful recital by Mr. Godowsky.

The concerts are meeting with great success, the audiences being very large at all of them. W. H. J.

According to the notice in the Gazette, the program was much enriched by instrumental numbers played by Mr. Walter Howe Jones, of the School of Music. The accompaniments were played by Mr. W. C. E. Seeboeck, of Chicago, one of the best artists available in that line.

## COLLEGE LECTURES ON MUSIC.

Mr. T. Carl Whitmer, of St. Stephen's College, at Columbia, Mo., is conducting a series of twenty-five lectures upon music. According to the syllabus, there will be ten concerning the "History of Music and its Philosophy." The subjects: "Epochs of Musical History," "Music of the Ancients," "Music in the Early Church," "The Great Polyphonic Period," "The Sonata Period," "Development of the Piano; Its Relation to Composers," "Romanticism in Music," "Development of Oratorio," "Opera," "Orchestral Instruments and Writing."

Five lectures are devoted to teaching of music, embracing the general principles and methods. Ten lectures are devoted to the sonatas of Beethoven, in the course of which more than half the sonatas are played by Mr. Whitmer and his assistants. A course so extensive as this ought to do a great deal towards awakening intelligence among the students of this college.

## RECITAL BY AUGUST HYLLESTED.

On January 25th Mr. August Hyllested played a recital in University Hall with the following program:

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Beethoven, Sonata Appassionata.
Chopin, Fantasia, Nocturne in G, Valse, op. 34.
Rossini-Liszt, Tell Overture.

He was assisted by Mr. Geo. Hamlin, who sang "Where'er You Walk," by Handel, an old German Easter song, and two songs by Dvorak, in German. Of the singing it is to be said that while Mr. Hamlin was not quite in his usual voice, he sang the Handel aria beautifully. He is, however, risking his tone-production by singing in German, because German is very dangerous to the voice.

The playing of Mr. Hyllested was very good indeed. He has long been recognized as a virtuoso, but being very liable to nervousness, his public appearances do not invariably bear out his reputation. On the present occasion he played brilliantly and well. The piano was the Everett grand, one of the new instruments which is making most determined progress towards the head of the line. It has good vibration and agreeable tone and much volume.

## THE PIANIST'S BEST FRIEND.

Such Mr. Sauer pronounced the Pianola, by reason of the ease with which one can try over any very difficult composition upon it, thereby finding out immediately whether it will pay to prepare for public playing. When in America he bought a Pianola and soon after its arrival in Dresden wrote to the company in the following terms:

"After the arrival of the Pianola some two weeks ago, I received two days ago the much-longed-for music rolls. The instrument works in every respect absolutely perfect and I am by this sensational and epoch-making invention more delighted than ever before."

In the same letter he ordered a mahogany Pianola for a prominent manufacturer in Dresden, and later on another for one of the foremost musical critics, who has been greatly interested in the instrument. Each instrument was to be accompanied by sixty rolls. In March or April, immediately upon the completion of the tour in which he is now engaged, Mr. Sauer will send out invitations to the musical public of Dresden and give an illustration of the powers of the Pianola.

## LIEBLING IN THE MOSZKOWSKI CONCERTO.

At the concert of the Mendelssohn Society, Mr. Emil Liebling played a concerto by Moszkowski, a pleasing and very brilliant work of no great depth. He had studied it well and his playing was received with the greatest enthusiasm. He was finely accompanied by the best players of the Chicago Orchestra, under the direction of Mr. Wild. The vocal solo artist was Mr. Bispham, who pleased mightily. The singing of the club was rather tame and lacking in finish. The house was entirely full, and it is possible that everything might have sounded better if the newspaper man could have found

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a better place than the rear of the foyer. Still, there is no doubt about the singing; it lacked the peculiar unity and satisfactory sympathy possible to well trained mannerchor work. Those who remember the earlier concerts of the Apollo Society under the direction of Mr. Tomlins will recall the quality meant. In this case there was fair precision, fair intonation—in short most of the external qualities; but the magic something which makes up the charm of male voice work was lacking. The star of the occasion was Mr. Liebling, whose magnificent playing received and well deserved an ovation.

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## THE AEOLIAN ORCHESTRELLE AT VASSAR.

Professor Gow of Vassar writes:

"I have just finished one of my courses in the 'History of Music,' making use of the Orchestrelle for many of the illustrations. It gives me pleasure to testify that the instrument has proved more valuable than I expected in opening up the treasures of the centuries to my students.

"No one but a teacher can realize how exasperating it is to be reduced to the dead level of a pianoforte and one inadequate voice in illustrating everything from a fugue to an opera. Upon the Aeolian the entire warp and woof of the musical fabric is given, and with more than a hint of the original color. The rendering of an orchestral piece upon it compares with that of an orchestra much as the intelligent reading of a Shakespeare play compared with its presentation on the stage. Such reading of a play not infrequently makes quite as valuable an impression of it (though not the same) as would its stage performance. A corresponding statement could be made of the effect of a skillful interpretation of some orchestral scores upon the Orchestrelle as compared with that of the orchestra itself. In choral works the limitations of the instrument are more apparent. Yet even here a roll supplemented by a few words of explanation can do what a half hour of talk without the instrument could scarce accomplish.

"My first thought was that the orchestrelle would add effectiveness to the illustration of a lecture course, which has proved abundantly true. But I am coming to believe that there is no agency by which a teacher can so rapidly and enjoyably train a person in those points which go to make intelligent and enthusiastic hearers of music as by proper use of this instrument. One may talk at length about the Sonata Form and only succeed in boring or mystifying his audience; but play a half dozen beautiful first movements, pointing out briefly how each is constructed, and the essential character of the form becomes at once clear and interesting. The beauty of all good music grows through hearing it. And it is only after an enthusiasm born of love for recognized beauty has developed that one finds the joy of being analytical. I am planning to entirely remodel my course in Musical Form in accordance with this idea.

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"This coming year I expect to make still freer use of the instrument than before in an illustrative course in the Great Composers, and in a course in Form.

(Signed) "GEO. C. GOW."

## SPOHR ON CLEMENTI AND FIELD.

When Spohr, the violinist, was in Russia he met Clementi and John Field, and in his autobiography gives the following account of them:

"Clementi, a man in his best years, of an extremely lively disposition, and very engaging manners, liked much to converse with me (in French, which from my great practice in St. Petersburg I soon spoke pretty fluently), and often invited me after dinner to play at billiards. In the evening I sometimes accompanied him to his large pianoforte warehouse, where Field often played for hours, to display the instruments to the best advantage to the purchasers. The diary speaks with great satisfaction of the technical perfection and the 'dreamy melancholy' of that young artist's execution. I have still in recollection the figure of the pale, overgrown youth, whom I have never seen since. When Field, who had outgrown his clothes, placed himself at the piano, stretched out his arms over the keyboard, so that his sleeves shrunk up nearly to his elbows, his whole figure appeared awkward and stiff in the highest degree; but as soon as his touching instrumentation began, everything else was forgotten, and one became all ear. Unhappily, I could not express my emotion and thankfulness to the young man otherwise than by a silent pressure of the hand, for he spoke no other language but his mother tongue.

"Even at that time many anecdotes of the remarkable avarice of the rich Clementi were related, which had greatly increased in later years when I again met him in London. It was generally reported that Field was kept on very short allowance by his master, and was obliged to pay for the good fortune of having his instruction with many privations. I myself experienced a little sample of Clementi's true Italian parsimony, for one day I found teacher and pupil with upturned sleeves engaged at a washtub, washing their stockings and other linen. They did not suffer themselves to be disturbed, and Clementi advised me to do the same thing, as washing in St. Petersburg was not only very expensive, but the linen suffered greatly from the method used in washing it."

## LARGE ORGAN IN ST. PAUL'S GERMAN CATHOLIC CHURCH.

The W. W. Kimball Company has lately finished a large three-manual organ in the St. Paul's German Catholic Church, of Chicago, in which the usual valuable specialties of this company are represented. The organ is of first-class appointment, the great organ

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having thirteen stops, among them an open sixteen foot, and seven open flue stops of eight feet, besides a trumpet. According to the best modern usage the mutation stops are few in number. There is only one four-foot stop, a twelfth, fifteenth and a mixture of three ranks. A few years ago the same amount of eight-feet flue work would have had at least five ranks of mixture.

The swell organ has thirteen stops, a sixteen-foot bourdon, six flue stops of eight feet, three reeds (oboe, cornopeon and vox humana), two of four feet and one of two. No mixture in the swell. The choir organ has seven stops, of which four are eight-feet flue. The pedal organ has six stops, five of sixteen feet, including the trombone, and one of eight feet. There is also a coupler in fifths, giving a thirty-two foot effect by combination.

This organ has the Kimball pneumatic tubular pneumatic action throughout, in which no springs, levers, or mechanism of any kind is used to actuate the pneumatics, everything being done by means of different wind pressures, thus making the speech quicker and more sure. This system affords unlimited opportunities for couplers, combination pistons, and the like, and the organ is very rich in them. The vox humana of the swell organ is in a separate swell box of its own, inside the swell itself, thus affording a more distant effect and greater crescendo. The combination pistons are so arranged that any combination can be drawn and instantly locked to the piston, so that pushing the piston will bring on the combination and shut off everything else; or will take it off. As there are eight of these pistons, all the combinations can be prepared in advance, and the organist can make his changes without removing his hands from the keys.

The exterior of this instrument is one of the finest anywhere. It is very beautiful and imposing. The voicing is said to be as fine as the instrument is satisfactory upon the mechanical side.

Lovers of artistic organs will be interested in a description lately written of the Kimball organ in the Temple Church at Washington, D. C., by Mr. Geo. W. Walter, Doctor of Music. Dr. Walter is a son of the distinguished New York organist who for many years presided at Trinity Church, New York. This organ was specified according to plans of Dr. Walter, and it contains a number of unusual features in the appointment of the different manuals. Dr. Walter explains the peculiarities of the Kimball system and the points in which, in his opinion, it surpasses any other as yet invented. Copies can be had in pamphlet form from the Kimball Company.

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## THE SPIERING QUARTET.

The second concert of this season of the Spiering Quartet was given at University Hall, January 23d, with a program consisting of the Tschaikowsky quartet in E flat minor, a Serenade by Mr. Weidig, and Arthur Foote's Quintet in A minor, Mr. Seeboeck at the piano. The string quartet played admirably and with great spirit. Mr. Wei-

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dig's serenade gained the approval of the large audience present. The quintet by Mr. Foote is an earnest and sincere work of large proportions. It seems well worked out, but perhaps on the whole better worth mentioning for workmanship than for inherent originality and conception. Criticisms of this kind need to be made with reserve, for any work of this magnitude sounds strange until one hears it several times. Mr. Seeboeck is almost an ideal pianist for a work of this kind, but on the present occasion he was in one place a little careless. It would have been possible, also, to have given the piano part a finer finish, and greater rhythmic clearness in the light running work. This would also have made the work sound better. The players of the Spiering Quartet, and Mr. Spiering in particular, deserve praise for the earnest and sincerely artistic work they are doing in all parts of the country.

## RECITAL BY MR. PACHMANN.

On January 27th Mr. Vladimir de Pachmann gave a farewell recital, at Central Music Hall, with a program made up of studies, preludes and mazurkas of Chopin. The playing manifested its usual remarkable neatness, ease and musical quality. The audience was large and sincerely appreciative.

## THE WIND INSTRUMENTS ILLUSTRATED.

The orchestral class of Miss Anna Faulkner has been mentioned in this magazine more than once before. It consists of an intelligent and sincere clientele, associated for the advance study of the programs of the symphony concerts of the Chicago Orchestra. On January 20 an unusually ambitious program was prepared. It was Miss Faulkner's idea to explain the differences between the various wind instruments, have their tones illustrated and their characteristic passages, and the better ones to take part in actual playing of compositions by the great masters. Accordingly in recital hall she had the first men of this entire class in the orchestra, or rather eight of them: Flute, Piccolo, Oboe, English Horn, Bassoon, Double Bassoon, Clarinet, Bass Clarinet, Horn. Two entire quintets were played by pianoforte, oboe, clarinet, horn and bassoon, one by Mozart, the other Beethoven's opus 20—which might just as well have been written by Mozart.

The effect of this combination was interesting and for a change very pleasing. The players were Messrs. F. Starke, oboe; J. Schreurs, clarinet; P. Kruse, bassoon; L. de Mare, horn. The pianist was Mrs. Du V. Butterfield. These players are all superior artists, particularly the oboe and the clarinet. The horn misses, or nearly misses, an embouchure now and then—even in public.

In listening to this very instructive and desirable effort of Miss Faulkner I had supposed, of course, that the players had contributed their services for the sake of making the artistic powers of their

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instruments better understood by the attendants upon the concerts of the orchestra—all the players being upon yearly salary. Imagine my surprise, therefore, to learn that every one of them had to be paid, and that liberally, although four of the men simply played passages for half a minute or so to illustrate their instruments. On looking over the house it was easy to see that the person who upon this occasion was making sacrifices "for the cause of art" was not one of the men who were making their living by it, but the plucky young woman who for the sake of an idea had incurred all this expense and trouble. The recital was well attended, but the hall should have overflowed and an adjournment been taken to the main hall of the auditorium. W. S. B. M.

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## THE CHICAGO ORCHESTRA: SOUTHERN TOUR.

March 12, Knoxville, Tenn.; March 13, Atlanta, Ga.; March 14, Birmingham, Ala.; March 15, Montgomery, Ala.; March 16, Macon, Ga.; March 17, Charleston, S. C.; March 19, Savannah, Ga.; March 20, Spartanburg, S. C.; March 21 and 22, Asheville, N. C.; March 23, Louisville, Ky.; March 24, Indianapolis, Ind.

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# MINOR MENTION.

Mr. Henry Clay Wysham, a distinguished flutist, died in Oakland, Cal., February 10. He was from Maryland, of revolutionary stock, and had been intended for the law, but his love for music and his peculiar talent for the flute absorbed his attention. He made the acquaintance of Boehm, the improver of the flute, in London, in 1851, and immediately adopted that instrument and did much to introduce it in this country. Mr. Wysham was about seventy years of age. He leaves a widow.

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Mr. Angelo M. Read seems to be doing some good work in Buffalo. The oratorio society under his direction has given "Judas Maccabaeus," and lately a program containing shorter selections, among which was a "Song of the Nativity," by Mr. Reed himself. Several of his pianoforte compositions have also been played at the students' lecture recitals.

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Messrs. Butler and Wells lately played a sonata for violin and piano by the American composer, Mr. Howard Brockway.

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Some fine recitals have been given before the Standard Club, in Chicago. On November 16, Mme. Bloomfield-Zeisler; December 19, the violinist, Petschnikoff; January 27, Frances Saville, soprano, Elsa Ruegger, 'cellist, and Mr. Maurice Aronson, pianist. The program must have been very charming.

* * *

The two children of Mr. Frederic H. Clarke, Max, aged ten, and Annchen, aged twelve (children of the late Anna Steininger-Clarke), played a recital in the school of the Sacred Heart, Chicago. The boy played the Bach Preamble in E, the Beethoven sonata in F sharp and a Moment Musicale by Schubert—all with real talent. The chief number of the young lady (who is very large for her years) was the Liszt Polonaise in E major, played rather quiet and slow. Both children have decided talent and their father has the right to be proud of them.

* * *

February 1 Mr. Earl Drake gave a violin recital in University Hall, Chicago, playing an unknown concerto by Enna, in D major, and Lalo's Spanish symphony. Miss Helen Buckley sang several songs.

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The Chicago Orchestra February 3 played Cesar Franck's symphony in D minor. It is a masterly and very interesting work, stronger as to structure than in inspiration, but still interesting and with many notable effects. At the same concert Mr. Bispham sang

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Poger's address from the "Meistersingers" and the Wotan farewell from the "Valkyrie"—both in German. German is in a way to do Mr. Bispham's singing damage. One cannot become addicted to the German and remain a good singer. Look on the stage anywhere.

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Agreeable programs have been received from the Judson Institute, at Marion, Ala., where a good standard of music seems to be maintained.

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On Tuesday, February 27, Miss Madeline Buck, daughter of Mr. Dudley Buck, was married to Mr. Francis Blossom, at the church of the Holy Trinity, Brooklyn, N. Y. Miss Buck is an accomplished pianist and for several years was assistant to Dr. William Mason.

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Mr. Edward Kreiser, of Kansas City, has been playing organ recitals in a variety of places, among them Little Rock, Ark., and Topeka, Kan.

* * *

A correspondent at Medford, Mass., writes to say that MUSIC was mistaken in overlooking the tribute often paid American teachers by their pupils, and instances the formation of a MacDowell club in Boston, to keep in memory the inspiration formerly derived from the work of the attractive personality, Mr. Edward MacDowell. She might also have mentioned the Liebling Amateurs of Chicago, who also love music. To judge from the circular of the MacDowell Club, it covers the usual ground of ladies' amateur clubs.

* * *

Mr. Irving Andrus of Crete College, Nebraska, has lately made a difficult version of the Heller Tarantelle in A flat. The object was to unite concert difficulty with intelligibility to the audience—a laudable ambition.

* * *

Mr. Emil Liebling and Mr. Earl Drake, the violinist, lately played the Beethoven Kreutzer sonata at Milwaukee Downer College.

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It was a pleasant feature of the Paderewski concerts that after paying two dollars and fifty cents for a seat one had also the privilege of paying ten cents for an advertisement of the Steinway piano with some annotations upon the pieces performed by Mr. Henry Edward Krehiel, of New York. Inasmuch as the printing of these little pamphlets was undoubtedly paid for by the Steinway advertisement, the point is submitted to Mr. Paderewski whether it would not have been more princely to have distributed them gratuitously to the audience? All for art. One thing, at least, is sure; it was not a job for the ushers, for they received but one cent per copy for selling them. It is these petty swindles which make one mad so often in Europe. It is not nice of Mr. Paderewski to bring the custom over here.

Speaking of Paderewski and the $10,000 which he put up for prizes

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to American composers, it will be pleasant news to the American composer that the money has lately been refunded to Mr. Paderewski, there being no permission, under the laws of New York, to found a trust upon so small a capital. The first impression from this story is that the trustees, the late William Steinway, Dr. William Mason and Mr. H. L. Higginson, of Boston, were not very fertile in expedients. All the same it must have been pleasant to Mr. Paderewski to receive back again his large sum of money from the dead, as it were.

* * *

At a faculty concert of the American Conservatory, of Chicago, January 31, Mr. Allen Spencer played a variety of piano numbers, including a Chopin polonaise, op. 72, No. 2; the Brahms Scherzo, op. 4, etc., and Mr. William Middelschulte played Bach's Chromatic Fantasia and Fugue and the Handel Concerto in G minor. There were also important selections by Mr. Jan van Oordt, Mme. Regana Linne, etc.

* * *

On February 2, Mr. W. J. Henderson, of the New York Times, lectured before the Twentieth Century Club, and a fine program of Tschaikowsky was given. The meeting was at the residence of Mr. and Mrs. Louis E. Laflin.

* * *

A very interesting and unusual concert was that by Mr. and Mrs. Petschnikoff, assisted by Mr. Aime Lachaume, given under the auspices of Mr. F. Wight Neumann, at Central Music Hall, February 10. Mr. Petschnikoff played the Vieuxtemps Fantasia Appassionata, the Bach Chaconne, and with Mrs. Petchnikoff a Bach concerto for two violins. The latter was one of the most delightful possible of works, beautiful in the extreme and beautifully played. Mrs. Petschnikoff was formerly Miss Shober, of Chicago, a violinist of unusual powers. In the Bach Chaconne Mr. Petschnikoff played more piano than usual, and at times one could hardly hear him; but the voices were beautifully brought out and the interpretation, while not so broad as some, was lovely and most musical. It was very satisfactory. The piano playing of Mr. Lachaume was good in the accompaniments, but in the solo pieces not very good—in fact crude.

* * *

Mr. E. F. Beale, of Springfield, Mo., is giving some lecture recitals with programs composed of interesting selections from many schools.

* * *

The venerable Carl Reinecke lately made his farewell appearance as pianist with the Dresden Mozart Society, January 25. The pieces were Mozart's concerto in B flat major, etc. He received an ovation. Reinecke was born in 1824, and was conductor of the Gewandhaus concerts in Leipzic as long ago as 1860, retiring from this position only in 1895. He was a friend of Schumann and played his

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pieces when they first appeared. He was a charming man, full of geniality, and real musical feeling.

* * *

Mr. H. H. A. Beach, the composer, played with the Kniesel Quartet at the Harvard University chamber concerts, February 13, the piano part of the Brahms quintet and four of her own pieces: In Autumn, Phantoms, Fireflies and Ballade in D flat major. She played upon the Steinertone. Besides this the quartet played Beethoven's opus 131, in C sharp minor.

* * *

Mr. Walter N. Dietrich, of Philadelphia, is playing a program of Russian and Polish composers, among which appear such names as Pachulski, Noszkowski, Schuett, etc.

* * *

At one of those interesting recitals given in the studio of Mr. Ad. M. Foerster, in Pittsburg, the list comprised no less than sixteen songs by Franz, a pleasing variety of piano pieces from Chopin and a Suite by Mr. Foerster himself.

* * *

A letter has been received in the office of MUSIC from Mr. Geo. Lehmann complaining of a review of his little book upon the principles of violin playing, written for this magazine by Mr. Eugene Simpson. No unfairness was intended and the points involved are too insignificant for the space wanted to discuss them on both sides. Mr. Lehmann's book is interesting and suggestive—which was its intention, so Mr. Simpson says. What would he more?

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## MENDELSSOHN AND HIS MUSIC.

### BY EMIL LIEBLING.

Felix Mendelssohn Bartholdy came from distinguished ancestry, his grandfather having been the great Jewish philosopher, Moses Mendelssohn, who enjoyed the esteem and appreciation of noted contemporaries like Lessing, at a period when the Ghetto was still a terrible reality in most European cities. He was born at Hamburg on the third of February, 1809, but the family a few years afterwards moved to Berlin, where the talented and precocious boy received the very best of instruction from Louis Berger, a disciple of Clementi. His first appearance in public proved very successful and was made with a concerto by Dussek. Theoretical studies he pursued under the guidance of Zelter, a local celebrity of some note as musical director. Zelter took the boy to Weimar in 1821, where Goethe took a great fancy to him and enjoyed his performances of classical works. He probably availed himself also of the counsel of Hummel, then a resident of Weimar. The remarkable youth had then composed his first quartet for piano and strings and pleased every one by his unaffected simplicity and remarkable proclivity for musical art. There was no freakish precocity about him, simply a legitimate predisposition to things, which foreshadowed happy results.

Mendelssohn's life was singularly free from those cares which are the usual lot of most inhabitants on this mundane sphere; not only was he born with the proverbial silver spoon in his mouth, but a whole jewelry shop came along with it. Everything that wealth, position and culture could afford was at his disposal. His parents were people of refinement and artistic tastes and fully in sympathy with ideal pursuits. Their co-operation and exceptionally happy home life did much to foster the boy's manifest talents and to start him in the fulfillment of his life's destiny. Those early trials which bring out the more rugged traits of character were saved him. When Moscheles passed through Berlin on his concert trips he also was much impressed with Felix's cleverness and took an active interest in his musical progress. Strong ties of friendship united the two masters until Mendelssohn's early death.

In 1825 his father, desiring to receive the most authoritative judg-

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ment possible as to the budding genius' ultimate career, journeyed with him to Paris, where Cherubini examined his qualifications most thoroughly and gave every possible encouragement for a professional musical career.

Mendelssohn's first trip to England occurred in 1829. He had already completed his studies at the University of Berlin, and composed several quartets, an opera, "The Wedding of Camacho," and several overtures, notably that to the "Midsummer Night's Dream" music.

England received him with acclamation and he found ready appreciation as pianist and composer. Some impressions which he received on an excursion to Scotland furnished musical material for the "Hebrides Overture" and the beautiful Symphony in A minor, entitled the "Scotch" Symphony, principally on account of the very characteristic Scherzo. He derived much artistic impetus from a journey to Italy in 1830, belonging while in Rome to a delightful coterie of sculptors, artists and musicians, all of whom reveled in the great traditions of the past and furnished the achievements of the present. During this period the popular Capriccio Brilliant, opus 22, with orchestra, was written; also the first book of the "Songs Without Words," which gained such general and immediate popularity that seven more gradually followed. "The Walpurgis Night" was also completed while at Rome.

A few more years were spent in gravitating between Berlin, Paris and London, until in 1833 he settled at Dusseldorf, where he conducted some large musical festivals. A larger sphere was offered him at Leipzic, where he began the direction of the famous Gewandhaus concerts in 1835, and produced the oratorio "St. Paul" during the following year.

The renowned Conservatory was opened at his instigation in 1843 and enjoyed the assistance of celebrities like Hauptman, Richter, David and Wenzel. An attempt to settle in Berlin proved a poignant disappointment and he returned to Leipzic in 1845, where he finished the oratorio "Elijah." This beautiful work enjoyed its initial performance at Birmingham in 1846. His successful career was ended by his early death, which occurred at Leipzic the 4th of November, 1847.

Mendelssohn presents the anomaly of an artist who during his lifetime was idolized but has since then been persistently underrated. Music owes him much. He enriched piano literature with the "Songs Without Words," which many imitators have also turned into songs without music. These brief and complete reflections of a thoroughly musical individuality found many imitations. Schumann's "Childhood Scenes" and "Album for the Young," Kullak's "Child Life," Jensen's "Wanderbilder," and many works by Taulbert, Graedener and Heller owe their origin to Mendelssohn's imitation.

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He also enjoyed an unusually happy vein in composing in the Scherzo form and in the Capriccioso style.

His orchestral works follow Weber's vein, but he developed the form of the Concert Overture further than his predecessor. Beethoven's example is notable in the Symphonies, in which, however, the musical contents do not always completely fill the demands of symphonic form.

In the oratorio he endeavors to emulate the style of Bach and Handel. The former master's influence seems to predominate in "St. Paul," Handel's in "Elijah." These works represent Mendelssohn's greatest musical achievements.

He also virtually created the four-part song for mixed voices and wrote many happy contributions to the literature of male quartets; in the German lied pure and simple he is easily excelled by Franz and Schumann.

Mendelssohn himself was a great pianist, equal to all demands. He excelled in improvisation and was equally at home on the organ as well as the piano. During his residence in Leipzic he played in public constantly and produced not only his own concertos, but in conjunction with Madam Clara Schumann, Hiller and Moschelles, other concerted works for two and three pianos, notably the triple concerto in D minor, by Bach. The leading chamber works also found in him a most sympathetic and faithful reproducer. It must have been a revelation to hear Beethoven's "Kreutzer Sonata" performed by Mendelssohn and David. His favorite pupil was William Sterndale Benneth, the eminent English musician. A surviving son is enjoying high rank in London as portrait painter.

To play Mendelssohn's works properly a very highly developed finger technique is required, also considerable wrist and octave work. The player must bring to his work considerable intelligence and knowledge of musical form. They may not scale the intellectual height or Schumann nor penetrate the mysteries of the human heart like Chopin, but they will always remain among the most charming reminiscences of the modern classic-romantic school.

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## ADDITIONAL SELECTIONS FROM THE SONGS WITHOUT WORDS.

The great majority of young students will agree with the undersigned in regarding the "Songs Without Words" as the most complete and satisfactory of the Mendelssohn works for pianoforte, as they are the most popular. These are the pieces which still keep Mendelssohn's name fresh in the memory of the third generation since his death. In the notations of difficulty following the teacher will observe that none of the pieces here mentioned requires more than a very slight technique of finger fluency, but all require refined

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and song-like tone production. "The Spinning Song," owing to its speed, is scarcely practicable below the fifth grade.

### PEOPLE'S SONG, No. 9.

(3d grade.)

Several of the books of the songs without words contain at least one very simple song, quite like a folk's song. The two here given belong to this category. The melodies are naive, sincere, and provided the player is able to "sing with her fingers" the effect will be very agreeable.

### NO. 8, IN B FLAT MINOR.

(4th grade.)

This charming little caprice is one of the most pleasing examples of Mendelssohn's characteristic fancy. It is much in the vein of the fairy music of the overture to "The Midsummer Night's Dream." Note the light and tripping step, the gentle melancholy of the minor mode handled so rapidly, and the suggestions of melody all along. Should be played very fast and light.

### NO. 18, DUETTO.

(4th grade.)

This duet lies between a soprano voice and a baritone. We are at liberty to imagine any subject we please as the one under discussion. Miss Amy Fay declares that, from the seriousness, it must relate to a sermon; but there is no reason why any other sentimental topic would not meet the requirements of the case. Throughout, the baritone melody needs to be played a little more forcibly than the soprano. When the melody comes in octaves the effect should be very well-balanced, both voices being equal in power. Note the very long ending—as if the poet went on writing rhymes after he had in fact completed the poem. Nowadays they shorten this sort of thing. Nevertheless it is not fair to Mendelssohn not to play this ending quite through with the utmost sincerity, gradually tapering down to the faintest possible pianissimo.

### NO. 27, FUNERAL MARCH.

(3d grade.)

Very serious and melancholy. Not particularly grief-laden. Evidently the mourning is official rather than personal.

### NO. 28, TABLE SONG.

(3d grade.)

A most delightful song, quite in the manner of a part song for four voices, and from the cheerfulness of its style it has been called a "table song"—whether to promote digestion or as a sign and token that digestion is favorably progressing, is not stated. This name "table song" is an English appellation, and its occurring in this con-

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nection indicates the high character they assign to this very pleasing little piece.

NO. 34, SPINNING SONG.

(4th grade in difficulty, but 5th grade in speed.)

A lovely little "perpetual motion," in which the rapid succession of sixteenths, the melody in 6-8 rhythm and the agreeable modulations afford an ensemble of attractive qualities which have made this one of the most frequently played of all the Mendelssohn songs. The term "spinning" in this connection suggests a correspondence between the incessant motion of the accompaniment of this song and the whirling of the spinning wheel, which gives the fast revolving spindle a whirring effect. W. S. B. M.

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## SHAKESPEARE PROGRAM BY THE SATURDAY MORNING CLUB.

The Saturday Morning Club, of San Jose, Cal., lately gave a Shakespeare program, designed by the president of the club, who gives the following account of it:

To the Editor—I take the liberty of sending you a program that was given by the Saturday Morning Club on the 3d, and was considered by the musical audience one of the most instructive programs ever given in San Jose. I felt well repaid for all my work in planning and carrying out such a program. Mrs. Edwin N. Lapham, president of the Amateur Musical Club of your city, was a member of our club up to the time she went to Chicago to live. She can tell you all about our work.

It was from your valuable magazine that the idea of this program came to me, after reading a long article on "Shakespeare in Music," by Ira Gale Tompkins, several years ago (1897).

CARRIE FOSTER McLELLAN,
President Saturday Morning Club.

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### PROGRAM.

2. Tempest.
   Songs—(a) "O Bid Your Faithful Ariel Fly," Act I, Scene II..... .....Linley
   (b) "Come Unto These Yellow Sands," Act I, Scene II..... .....Purcell
   (c) "Where the Bee Sucks," Act V, Scene I..Dr. Arne
3. Two Gentlemen of Verona.
   Song—"Who is Sylvia?" Act IV, Scene II.....Schubert
4. Merry Wives of Windsor.
   Piano duet—Overture to "Merry Wives of Windsor"...Nicolai
5. Twelfth Night.

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Songs—"O Mistress Mine," Act II, Scene III.....Beach
"She Never Told Her Love," Act II, Scene IV.Haydn

6. Measure for Measure.
Vocal duet—"Take, Oh Take Those Lips Away," Act IV, Scene I.....Gade

7. Much Ado About Nothing.
Vocal quintette—"Sigh no More, Ladies," Act II, Scene III.....Stevens

8. Midsummer Night's Dream.
Piano duet—Nocturne .....Mendelssohn
Vocal quartette—"Over Hill, Over Dale," Act II, Scene I.....Beach
Song—"I Know a Bank," Act II, Scene II.....Parker
Vocal quartette—"You Spotted Snakes," Act II, Scene II.....Macfarren

9. Reading.

10. Love's Labor Lost.
Song—"When Daisies Pied and Violets Blue," Act V, Scene III.....Dr. Arne

11. As You Like It.
Songs—(a) "Under the Greenwood Tree," Act II, Scene V.....Dr. Arne
(b) "Blow, Blow, Thou Winter Wind," Act II, Scene VII.....Sarjeant
(c) "It was a Lover and His Lass," Act V, Scene III (Ill.).....Morley, 1600
(d) "It was a Lover and His Lass," Act V, Scene III.....Parker

12. Winter's Tale.
Illustration—"Jog On, Jog On," Act IV, Scene II.Naylor, 1660

13. Reading.

14. King Henry VIII.
Song—"Orpheus With His Lute," Act III, Scene I....Parker

15. Cymbeline.
Song—"Hark, Hark, the Lark," Act II, Scene III...Schubert

16. Romeo and Juliet.
Piano solo—(a) "Serenade of the Page," Act II.....Gounod
(b) "Nuptial Procession," Act IV.
(c) "Slumber of Juliet," Act IV.
(d) "Scene et Duo," Act IV.
Aria Scena—
"Vaults, Sacred, Solemn," from opera, Act V, Scene III.....Vaccaj
"Ah! From Thy Vision."

17. Reading.

18. Hamlet.
Piano duet—Overture to Hamlet.....MacDowell

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Song (Ill.)—"How Should I Your True Love Know," Act IV, Scene V.

19. Othello.
Piano solo—Overture to Othello.....Rossini
Aria (Ill.)—
"Green Willow," Act IV, Scene III..Dallis Manuscript, 1858
"Green Willow," Act IV, Scene III, from opera.....Verdi
Romanza—
"Beside a Weeping Willow Tree," Act IV, Scene III.Rossini
Cavatina—"Descend Thou, Sleep," Act V, Scene II.

20. Venus and Adonis (Poem).
Song—"Bid Me Discourse".....Bishop

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## THE LADIES' THURSDAY MUSICALE, OF MINNEAPOLIS.

This club, which is in a splendidly flourishing condition, has experienced a great loss in the removal of the former president and most active organizer of the club work, Mrs. H. W. Gleason, who goes to Boston, where she formerly resided. The Minneapolis Journal, of February 3, gives an extended review of the work of the club, which has been of the greatest possible utility to the city. Concerning Mrs. Gleason personally it goes on:

"The debt which the Ladies' Thursday Musicale owes to Mrs. Gleason, who has for several years given a large portion of her time to the direction of its affairs, cannot be estimated, although the sense of loss is bringing the weight of obligation home strongly to every member. Mrs. Gleason will carry with her not only a sense of duty well and successfully performed, but the satisfactory knowledge that her loss is genuinely appreciated, if not understood in all of its details. The realization of the details will come with time, but some conception is already in existence, as is shown in the bewilderment in regard to choosing a successor for her. This will not be done until the end of the year, for Mrs. Gleason will nominally hold the office until her term expires. It is not to be expected that the club will ever again find anyone who will devote herself so unremittingly to this one interest as Mrs. Gleason has done, for there are few, if any, competent women who could do so. It is probable that the responsibility and labors will have to be somewhat divided in the future.

"Mrs. Gleason possesses a rare combination of talents that have made her a splendid leader. She is an admirably trained musician; capable of doing excellent solo work; she has always been very modest about her performances and had no personal ambition. She has devoted herself therefore to the building up of concerted work, which affords a musical training too apt to be neglected by ambitious pupils, and to accompanying, by means of which she has helped and encouraged inexperienced and timid members inexpressibly.

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"The best public work done by Mrs. Gleason individually in recent years was as organist and musical director. Her last engagement in Westminster Church marked the esteem in which she was held, as the music there equals, if not excels, any in the city. Owing to a long illness she was obliged to resign and has not since reentered the field as an active musician.

"Mrs. Gleason in going to Boston returns to her former home, where she has many friends who are waiting eagerly to welcome her. She will find many opportunities for usefulness there, and with her willingness to work for musical advancement, she will undoubtedly become active in the musical life of the city, but she will probaby never do a greater service for any place than she has for Minneapolis in her residence here, and probably no other work will ever enlist her sympathies and interest to the same degree as the work of the Musicale has done, for there she has been the inspiration and motive force during eight years of unselfish service."—Martha Scott Anderson.

It is a pleasure to chronicle this appreciation while Mrs. Gleason is still living to enjoy it.

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## PHILANTHROPIC WORK OF FEDERATED CLUBS.

Music is seldom used as a means of moral development, but as the meaning of the music life is grasped in its fullest and broadest sense, this phase is developed in all its beauty, and one result is the philanthropic work accomplished.

At the biennial meeting held in St. Louis last May, during the discussion of club methods, a brief account was given of this work as organized by the Morning Musical, of Fort Wayne, Ind., in 1896.

Many delegates made special inquiries, and the result was the adoption of this phase of work by some of the federated clubs.

No club has worked in this line more effectively or systematically than has the Union Musical Club of St. Louis for several years. Its work is on the broad lines which can be followed by a prosperous club in a large city, as will be gathered by the following report from its president, Mrs. Philip N. Moore:

"For several years this club has given twelve Sunday concerts to the Self-Culture Clubs and their friends on the North and South Sides, among a class of people where the predominating religion is Roman Catholic—or where there is possibly no religion at all—and every effort must be made to be non-sectarian. Their interest and appreciation have, however, been always for the best music and often for the deeply sacred music.

"When the suggestion was made by one of our members that we take them away from their surroundings, in order to give one organ concert, which must be given in a church, it was received by those in authority very doubtfully, but was finally left to the vote of the

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members themselves. When told of the possible plan that, since the organ could not be brought to us, we must go where the organ was, also that there would be vocal and string numbers, the enthusiasm was decided and the vote for it unanimous.

"Some of the finest performers of the club assist at these concerts, as well as professionals, who are not members.

"Last year the Quintet Club, consisting of four strings and piano, gave their services to the Union Musical Club for this purpose, and Memorial Hall was filled with a thoroughly appreciative audience."

"The club has usually been a subscriber to the guarantee fund of the Choral-Symphony Society, but decided this year to take a large number of tickets instead and give them to those who could not afford to subscribe. Names are kept strictly within the limits of the executive committee.

"The Teachers' Study Class is one of the most interesting features of the club. Pupils of marked ability had often been mentioned, but there seemed no way to reach them. Finally the teachers of the club banded themselves together and each promised to take one pupil, first upon trial, and then for a certain length of time. Ability, and willingness to work, were the only remuneration necessary. Failure to work removed them from the class. All such pupils were required to attend the Active Members' Concerts, which are largely educational, and were invited to many of the regular club concerts, when something helpful was given in a special line."

To show that this work need not be confined to large cities, the following detailed account of the work of the Morning Musical of Fort Wayne, Ind., is given, with the hope that it may be suggestive to those clubs that may wish to extend their work into this line. Any one willing to work under the name of the Morning Musical was given this privilege.

Each worker received a copy of the printed outline, which gave the names of the workers, the dates, the institutions, and people to be visited. The church choirs gave Sunday afternoon programs at hospitals, music boxes were sent to public institutions and invalids confined to their homes, and stringed instruments and singers to places devoid of the semblance of music.

This committee arranged the musical program for the public meeting of the Associated Charities, and found many reasons for its existence.

We hope that other clubs will let us know what is being done in this way, thereby receiving mutual profit from our experience.

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## FEDERATION NEWS ITEMS.

Already the Federation interest is turning to Cleveland, where will be held the next biennial meeting one year from this spring.

The Federation will be the guest of the famous Fortnightly Club,

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of which Mrs. J. H. Webster, first vice-president and member of the executive committee of the N. F. M. C., is president.

Mrs. Charles Farnsworth, librarian, who has been spending the winter in Los Angeles, Cal., has returned to her home in Boulder, Col.

Members of the Federation desiring programs and year books of federated clubs will, upon application, receive them from Mrs. Farnsworth, who is distributing them widely.

The Redlands "Spinet" is doing fine work under Miss Cartledge as president. Among their artist recitals are numbered the Heinrichs and the Spierings.

There is strong evidence of the organization of a club at Riverside.

Interest in the work of the Federation is growing very surely in the eastern section, as interest and inquiring letters testify.

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## PUBLIC SCHOOL MUSIC IN CINCINNATI.

The Public School Music issue at the present time is one of the liveliest imaginable. There are few cloudless spots in this particular firmament, whether observed from the standpoint of the teacher, the superintendent, the taxpayer, or the music-book publisher; with the publishers the figure may be changed and the condition called war. Here it is a continual struggle for supremacy, and strange methods are sometimes employed in the contest.

In this first of perhaps a half-dozen papers which I hope to devote to reports on the school music in as many important American cities, it will be well to say that I do not propose to enlist in any private service, nor to make of myself a special correspondent of war. The intention is rather to visit the scenes, report on any devastation that may be found, and still hope to see the broad and beautiful meadows, the green fields, and the abundant harvests along the way.

It seems to be almost invariably the case, that wherever music has been taken up in the regular school course it has met with all sorts of opposition at various times, generally from a certain class who considered it a useless and unnecessary expense for the already overburdened taxpayer to maintain, while many others believed it a matter to be dabbled in only by those with special talent. The benefits to be derived from the increased mental awakening and the not inconsiderable help which music study brings in preparing the mind for rapid progress in the study of the languages, has been rarely if ever realized by even the most sanguine of the musical patrons up to the present day. But its progress has been, on the whole, generally steady, while its serious utility is becoming more often credited independently of the special regard for its aesthetic aspects.

The first thing observable in the Cincinnati field was a slight commotion among the special teachers and the public on account of a late report from the city superintendent of schools, Mr. Richard G. Boone, who had made some observation of the music in the schools of Toledo and Cleveland. He recommended to the Board of Education that the corps of special music teachers in Cincinnati was unnecessarily large, and that retrenchment on this line could save to the city a few thousand dollars. The corps includes a superintendent

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at a salary of $2,100, nine assistants at $1,600 each, and another whose time is only partly taken at $500 per year.

It is not likely that upon any part of my journey will a city be found wherein the music ground is more closely covered by the special teachers than it is in this city, for I understand that every class in the schools receives the special instruction once each week. The results are thus designed to be uniform, as they would certainly be if it were only possible to have teachers who were uniformly equipped in training and natural adaptability. The latter consideration seems to be important almost above all, and I shall wish to place it first. Is the teacher kind, businesslike and enthusiastic, and is the interest he arouses for the work sufficient to do away with the show of government? I am glad to report that some of the Cincinnati teachers are qualified after the above type.

In one school visited, however, the regular principal at the building assured me in advance that here I would find a school governed in a way of which he was somewhat proud. The fact is, the poor little dears were "governed" going and coming, not only by the principal when present, but by the grade teacher and the special music teacher as well, so that hardly one of the little fellows dared call his life his own. But the singing had some good qualities; there was no shouting, and a very pure tone quality always, so there was much to be commended. Only a chance for the pupil to forget himself was lacking. I hasten to state that in every Cincinnati school visited the same care was taken to prevent harsh singing. The music in the first four grades is conducted without accompaniment and some of the intermediate grades work without help from the piano. Nearly every one of the ten gentlemen carries a violin in lieu of a pitch-pipe. Sometimes chords are played upon the piano for the under grades, but the melody is not given out. Thus the pupils rely upon themselves to read the melody in both parts, and they succeed very well.

Taking up the discussion as to whether the musical work shall be done by special teachers (now requiring eleven), or whether each grade teacher below the high school shall conduct instruction in this branch in her own room (there must be upwards of eight hundred here), there is very much to be said both for and against. It is wrong to expect that every grade teacher may qualify to do successful work without a great amount of normal training, not only in theory, but by a superintendent who may occasionally watch the actual teaching. Some will still fail completely. But the plan is good in special consideration of the idea that music could thus be taken up every day instead of but once each week. Then comes the fact that the teacher in whose room the child belongs may watch the changing of the voices and the various peculiarities of each pupil in a much safer way than is possible for the once-a-week plan—providing always, that the grade teacher prove faithful and efficient.

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As this discussion applies to Cincinnati, where it is occasionally cropping out through the local papers of the city, in view of their present considerable progress in this art, it is to be hoped that no policy will be adopted which will seem to remove the present pillars of the musical edifice unless most careful provision can be made for safety.

The present superintendent of music in Cincinnati is the venerable G. F. Junckermann, who has been in the city for fifty-one years. His corps of assistants comprise ten gentlemen, all well educated musically, some of them being very happily adapted to their work. For a history of education in Cincinnati which will appear in the coming spring or summer, Mr. Junckermann has written a short historical sketch of the school music of the city. He began the instruction himself while principal of the "Corryville School" early in the 60's. He was soon warned by the board to stick to the three "R's" and not to fool away time with music. The children were so much grieved at the exclusion of the exercise that it was decided to carry on the lessons after regular school hours. In a few weeks the children gave a concert with a success that resulted in a permanent conversion all round in favor of the music. The great Cincinnati festivals have been possible only with the preparatory aid which the public schools have lent. Of Superintendent Junckermann it must be said that his loyalty to the cause has never been questioned, and he belongs honorably to the rank of musical pioneers.

Regarding further school music interests in Cincinnati, a few words on the work attempted by the Cincinnati College of Music will be instructive. This institution offers a special normal course under the supervision of Mr. A. J. Gantvoort. Teachers' certificates and diplomas are issued, the time required to gain these being one and two years respectively, after passing satisfactory examinations. The course demands a knowledge of methods of teaching with respect to a psychological study of child development, and a knowledge of harmony sufficient to allow candidates to harmonize melodies in two, three and four parts. It is claimed that 30 per cent of the students finish the work in one year, though this is only possible for those who have a considerable knowledge of music at the beginning. At the beautiful suburb of Norwood, Mr. Gantvoort allows advanced candidates to go into the schools and do actual teaching under his supervision, so that the practical experience is in this way provided for. I visited the high school at this place to hear the singing. The class was made up of the four years' classes combined, making a total of perhaps sixty voices. He visits here once each week and the class takes its exercise alone every remaining day. During the visit he allowed them to make their own selection of compositions to sing for me. Student like, they took the most difficult thing in the book and went crashing through them with a swing that knew no resistance except the occasional book markings for peace. Though I felt that many of the sopranos were liable to come off with tired voices,

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the fact that their most complicated selections were done with a really admirable technical exactness, both with and without the piano, was sufficient to make the visit an interesting one indeed.

It would have been well to hear much more of the work in high schools, but time was only spared for two classes at the Hughes School, in the heart of the city. A young lady from each played the accompaniments on piano, while the teacher sometimes aided the separate parts with violin. The most pretentious composition taken up was Michael Costa's "Zion Awake," which beautiful pieces both classes did with a musical sincerity that was very enjoyable.

EUGENE E. SIMPSON.

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# ANSWERS TO CORRESPONDENTS

## HOW TO GO ON WITH EDUCATION.

"I have just graduated from the music school here, and I well understand that I am really only beginning to be educated and not in any sense finished. But I find myself at the end of my money and I am at loss whether it would be better for me to teach one or two years and save up money enough to go on with my studies, or to go to Chicago and trust to my ability to earn enough there to continue my studies while I am teaching. Besides playing the piano I have played an orchestral instrument, and up to this time have earned my living; but I hesitate to undertake this more serious step of trying to do the same in a large city like Chicago. Any advice you can give will be well received.—G."

This letter indicates an enterprising young man who has been very successful. It would certainly be a grave risk to come to Chicago and trust to luck to be able to live and study. I would say that, supposing your personal appearance and a business address to be in your favor (something which your friends will have to decide for you), and if you have money enough in hand to support you for the first three months in the city, you might find enough to do to carry you through. It is, however, a difficult task, and you will need all your nerve. The competition in the city is close. If your knack of making friends is good and your qualifications pass muster on inspection, you might get some teaching work in any of the large schools where you would like to study. In short, upon a point of this kind no one can advise you. To teach a couple of years and save up money for a year's study is very nice; but meanwhile you are getting older and passing the time when the hand yields to exercise. You will have to decide it for yourself.

* * *

To A. M.—I have no idea where one is to find schools for learning piano tuning. Probably any tuner might teach you at so much a lesson.

* * *

"Which is the best edition of the Mason Technic? I am using that by Presser, but I understand there is another. Which is best? —G."

Undoubtedly the latest is the best in some ways—i. e., the Touch

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and Technic, published by Presser. This has the arm touches, which the older book does not. It also has some chord exercises lacking in the older book. In other respects, however, the older book is better. The principles of applying rhythm to exercises are more particularly explained and illustrated in the older work. The Arpeggio book in the Presser edition is too much condensed, I think, and so is the Scale book. But you will search in vain in any other systems for any such thorough treatment of scales and arpeggios as in these books. I think Dr. Mason has it in mind to prepare a still later edition with sundry improvements. If I had anything to do with such a new edition I should try and bring out the two distinctive elements in the system more clearly than in the books now existing. Volumes I and IV in the Presser edition are devoted almost entirely to "tone-production." I would try and emphasize that fact and make the student realize it more completely. Volumes II and III are passage schools, just as stated in the present titles.

The great trouble with the majority of those trying to use this system is that they go at once to the music and neglect the discussion of principles underlying it. Here is where they are wrong. Not only ought the student to read the introductory matter once, but go back to it and re-read it carefully every few months. In time you will understand its far-reaching intentions, which are related to parts of technique entirely ignored in all other systems.

* * *

"I have some promising little pupils for whom I desire to use the best methods I can. I have never ventured using Dr. Mason's 'Touch and Technic,' for fear I should not master it properly. Could you give me some directions as to how I might begin it with these pupils?—G. P. N."

Begin with the two-finger exercise in clinging touch, without sliding the finger across from one key to the next. Simply change fingers upon every key. Ex. No. 1, Vol. I. When the pupil can do this, then play No. 2, quite slowly, two counts to a note, with down arm and up arm touches, as explained in the early part of the book. These touches will make you some trouble, perhaps, but if you note the diagrams carefully and follow the directions, you will get it. Then No. 2 also in the hand and finger elastic touches, following the directions in the book. Later, No. 4, with the hand and finger light and fast. Follow directions, in the first part. Apply the same forms to the chromatic scale, the diminished chord and for large pupils to the double sixths. It will require about six lessons before the child will be solid on the four ways of playing this exercise given above. They form a part of every lesson. At the same time teach the diminished chord of C and give the first four exercises in the arpeggio book, always by rote. Then go on later to accents of sixes, etc. In short follow the books. Do not give the scale forms for some time. The scales begin about at the fourth grade, as Ma-

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son gives them. In my "Twenty Lessons to a Beginner" and in the "Primer of Music," by Dr. Mason and myself (John Church Co.) you will find methods of teaching these exercises. Perhaps the Primer will be most useful to you. Read it through. Then teach it or not, just as you think best.

* * *

A valued correspondent from Montreal writes me saying that he has been reading Cornell's "Musical Form" and finds that Cornell uses the term phrase in an entirely different manner from what it is used in my "Primer of Form." He adds that in his opinion my usage is better, but would like me to explain how it happens.

In reply I will say that my usage follows what I understand to be the most rational and the best German. A phrase is a fragment of melody which makes sense but not complete sense. It is permissible to apply the term to a fragment of two notes, which are repeated as a motive, or to a phrase, or to a section, as Mr. Cornell does. In the nature of the case phrases occur of all sizes from two notes up to twenty. Any idea, if of one member, is a phrase; sometimes if of two members it is also a phrase. That is, a phrase might consist of two motives or of one motive repeated. Lobe uses the term in this way. So does Marx. So also, I believe, does Bussler. Mr. Cornell names the half of a lyric period a phrase, whereas in many cases it is two phrases, certainly two phrases in the delivery if not in the naming. It is impossible to avoid using the word phrase in these two meanings—the phrase for delivery and the structural phrase. For this reason I prefer to retain the name phrase for the quarter of a lyric period and similar fragments, rather than to use it in one sense for practical phrasing and another in discussing form. If you will go through the little pieces in my Book I. of Studies in Phrasing, you will find that actually the quarter of the period is a phrase, for playing and for hearing. Why then mix things up by calling it a section and applying the name phrase to the section which is two phrases? I notice that Mr. Goodrich follows Cornell, and this is another place where I think he makes a mistake. I notice that Dr. Riemann applies the name phrase to what he calls "bar motives" or subordinate portions of larger groups, symmetries, commonly balanced by opposing figures—i. e., a phrase of one kind is balanced by one of a different kind. Example, almost any lyric period, like the first in the slow movement of the first Beethoven sonata. The normal length of a formal phrase is two measures; and of a section, four measures; period, eight measures. Doubles of this also occur, phrases of four measures, sections of eight measures, and periods of sixteen. Halves also sometimes occur; phrases of one measure, sections of two and a period of four. But this will only happen through a mistake of the composer in his measure notation. He may write adagio 4-4, when he means adagio, 2-4, pulsation of eighths.

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Cornell is reasonably clear in his treatment of the terms Meter and Rhythm. Meter is the measure, the pulsation and accent grouping, in other words, the poetic foot. Now in poetry it is plain enough what meter means, and the matter is never mixed up by combining two or more pulsations into a single syllable, or uttering several syllables within the time of one pulsation. In all well-written meter the syllables correspond to the pulsation; but in music this is different. We combine pulses, so that one tone lasts through several pulses, of from the middle of one pulse to any part of a subsequent pulse, etc. And we subdivide in all sorts of ways, many tones to one pulsation. Now rhythm is the motion of the melody (or the total effect) against this background of measure. If you will write out the note-values, i. e., the succession of different sorts of notes, in any melody, and put the bars in place, and tap the time of these notes with a pencil on a table, you will have the rhythm of that voice; there may be also other rhythms in the accompanying voices, quite different. This is universal, nowadays; and the total rhythm of the passage is the combination of all the rhythms (voices) composing it. Do you get the idea?

With reference to my Primer of Musical Form (Schmidt), I will say that it has been used for text book a good deal. The treatment of Motive, Phrase and Period is quite full, and I had supposed clear. The system of forms, Unitary, Binary, Ternary, Complex, etc., is original with me, I believe, but it is only a slight advance over previous writers. It has the advantage of being comprehensive and elastic. And I do not see that it could be improved. When I was working at this book (about twenty-eight years ago) I wrote to Sir Geo. Macfarren something about it. He replied that I must take care and not be too exact, since a composer must have play for his imagination. The classification I have here possesses this elasticity and is perfectly intelligible to the student. In short, I think if you read over again that Primer you will find a good deal more in it than you thought. It was the result of something like five years careful study of form, both in theory and in practical analysis of works. The second part might well have been fuller and more complete. But the substance of form is in the first part. M.

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# REVIEWS AND NOTICES

A BIOGRAPHICAL DICTIONARY OF MUSICIANS. Compiled and edited by Theodore Baker, Ph. D. With portraits in pen and ink by Alex. Gribayedorf. New York: G. Schirmer. Large octavo, pp. 653.

The world of music students and dilletante has been put under an important obligation by this new dictionary of musicians, edited by Dr. Baker. The effort has been to give the essential facts of all composers whose names would naturally be sought. Statistics are not given as to the number of sketches in the book, but it aggregates no doubt, fully two thousand, and possibly three thousand. The more important names are treated with more amplitude. In all cases an effort is made at complete lists of works, best editions, etc.—in short to furnish the student with the information needed offhand. A dictionary of this kind does not take the place of a large work like Grove's Dictionary (in four volumes), or Mendel's Conversations Lexicon (in eleven volumes), or even Riemann's Dictionary of Music. Dr. Baker, unwisely, the present reviewer thinks, confines himself to biographical matter. He omits such important topics as the various musical forms, the orchestra, the history of opera, symphony, etc. The omission of these topics restricts the usefulness of the work. They properly belong in a handy work of reference, and the want is not supplied by foraging among text-books in form, instrumentation, musical history, and the like.

Notwithstanding these disparagements, the original proposition holds good, that Dr. Baker has done a very important piece of work, and so far as can be judged from a casual examination, has done it well. In order to ascertain the relative fullness of the works a count has been made of the biographical articles under the initial C, with the following results: Dr. Baker's dictionary contains sketches of 315 artists under the letter C; these sketches occupy forty-six pages. The Augener edition of Riemann's dictionary contains 206 personal sketches under the letter C, occupying sixty-two pages. The Riemann pages also contain a multitude of other titles of great importance and interest, such as Consonance, Clang, and so on. The student seeking general information will therefore be more likely to find it in Riemann; but those seeking biographical information will be very much more likely to find it in Dr. Baker's book, where we have

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under this letter sketches, as said above, 315 persons against about 206 in Riemann's. Nor is there much to choose in amplitude of the sketches. Moreover, Dr. Baker's book has portraits of perhaps fifty of these men, whereas Riemann has no portraits at all. The great drawback to Riemann's dictionary is the omission of names. For instance, Schytte and Von Fielitz are not there. Many similar omissions there are. Dr. Baker is fuller in American names, despite the additions made by the late Mr. John C. Fillmore to the English edition of Riemann.

It is evident, therefore, that this reference book of Dr. Baker is one of those indispensable helps such as ought to be in the library of every musician, every musical club, and every person sufficiently interested in music to have interest in its biography. It is a very finely printed book, and is sold at a very reasonable price. It is a credit to American enterprise and cosmopolitan impartiality.

* * *

INDICE GENERALE DELL'ARCHIVIO MUSICAL NOSEDA.

Compilati dal Prof. Eugenio De'Guarinoni. Milano, 1897.

This General Index to the Noseda Library of Music, now installed in the library of the Conservatory of Milan, is an imposing volume of 419 pages, large octavo. A portrait precedes the book—but probably of the editor of the catalogue. Mr. Noseda was a very good composer of music, born in 1837, who died young, in 1866. He left his large collection of music to the city or the conservatory. The catalogue contains upwards of ten thousand titles, arranged by composers, alphabetically. All departments of music are represented, but Italian art naturally occupies the place of honor. There are abundance of scores and parts. The number of operas is very large, as would have been expected.

* * *

REPORT OF THE COMMISSIONER OF EDUCATION FOR THE YEAR 1897-98.

Part I of this report begins with the usual statistics of American public schools, colleges, etc. The main specialty of the report begins after about 120 pages of the foregoing, with an extended monograph upon public education in Germany and other foreign countries. Part II is devoted to reports upon "Child-Study," the report of the Committee of Twelve of the Modern Languages Association of America, and many different aspects of the higher education and of pedagogics. In short, it is as usual, a sort of ill-classified encyclopedia of new information—like the great net which St. Peter saw in his vision, containing almost every sort of educational type. The whole is critically edited by the learned commissioner, Dr. William T. Harris.

* * *

FINGER TRAINING: A Progressive Course of Fundamental Tech-

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nic, for Strengthening and Equalizing the Fingers; and a Complete Set of Scales, Chords and Arpeggios for the Piano. By Carl Stasny. (A. P. Schmidt, $2.)

Here is another republication of material for fundamental training, but without any system of practice, properly so-called. There are a few exercises at the beginning which are useful,particularly those for passing the thumb. These, however, do not particularly differ from many which have been published before. From page 13 to the end (page 79) the book is given over to scale and chord forms, at the rate of about two pages to each key. All are printed in measure, and no suggestion is made for applying any other rhythm. The forms are useful and even as here given they will do good. There is little use, however, in occupying space in printing them out, since a well-instructed pupil can easily carry them out in all keys from the first pattern.

The present reviewer recognizes with regret that there is a considerable demand for just such a book of exercises as this. It is, however, far short of modern ideas, in which the way of practicing is of much more importance than the subject-matter. Upon the manner of practice, the art of touch, tone color (which is necessarily a part of technic) and like subjects, Mr. Stasny is silent. In this respect he might have learned a great deal if he had taken the trouble to examine the works of Dr. William Mason, where the manner of practice occupies the main place, while the forms of some sixteen or eighteen thousands of exercises are included within a few pages of music type.

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## SOME NEW MUSIC FOR PIANOFORTE.

Compositions by F. S. Converse, B. L. Whelpley, Homer N. Bartlett, John Francis Gilder, etc.

Nothing is more gratifying than the disposition of publishers to get out original compositions by American authors, which do not apparently appeal to the popular market. Here, for instance, is a Suite by F. S. Converse (Boston Music Co.) of more than ordinary ambition. It is dedicated to that distinguished but perhaps unduly quiet musician, Mr. Carl Baermann, in Boston. The Suite is in four movements. The first is a short Prelude of two pages, in the key of G, 9/8 measure, melodious in counterpoint but superimposed upon a rather commonplace motive, which also has the disadvantage for structural purposes of descending, without beginning anywhere or arriving anywhere. The first appearance of this figure occupies the scale degrees, si, la, sol; the time-values being dotted half, dotted quarter and dotted half. Now it is not possible to arrive at any whither by climbing down in this leisurely fashion from the seventh degree of the scale to the fifth, no matter what the counterpoint does. The harmony in this case stands with one chord to each tone of the cantus fermus, all the appearance of motion being in the other

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parts, and so long as the chord remains stationary such appearances of motion are merely illusory and fail to awaken the tonal sensations belonging to harmonic progress. The Prelude, therefore, seems to the present reviewer rather meager. There is another bone to pick with this part of the suite, but this time with publisher, despite the elegance of the typographical dress. It is that this two pages of music is invoiced at fifty cents—which seems like crowding the American moneyed man in behalf of the American muse. However, this is a point for college professors. Let us pass.

The second movement, a Scherzando "a la marcia," is on the whole a pleasing and rather effective movement. The same doubt remains in the reviewer's mind concerning the essential succession of harmonies in this piece as in the preceding, i. e., whether it is such as constitutes a real progress instead of a make-believe progress. But let this pass. It is important on account of its influence upon the life of the piece. At all events the composer shows good instruction, and if he did not happen to have intuition, that is his misfortune.

The third movement is "Quasi Fantasia," in common time, Andante sostenuto, dealing much with appealing chords, off beats, and the like, quite a la Schumann's "Warum." Any piece of this type is an acquired taste, and it is not possible to tell by simply playing it through once or twice whether one would like it in the long run. The middle part of the fantasia is very much broken up; and then we come to a sort of middle piece in F sharp major, in 12-8 measure, which is at least more complicated than the preceding, and considerably more difficult. The close of this part rises to a brilliant climax, so much so as to suggest the final close of the work.

The Finale, again, in 3-8 measure, is still more brilliant. The key succession is unusual, the principal key being D major and the alternate key A flat. The piece ends in D major. One would like to hear this suite played by the author.

There are two pieces by B. L. Whelpley: An Evening Song, and a Minuet. The Evening Song, in A major, 3-4 measure, Andantino expressivo, goes upon the principle of getting the most satisfaction possible out of a very few notes of melody. The melody is mainly in full measure notes; the accompaniment eighths; the harmonic succession is the same as that of the melody. Result, emptiness poorly concealed. The Minuet has a charming first subject, but unfortunately the relieving subjects are not so good. It sticks, "lingers shivering on the brink," as the poet says, "and fears to launch away." But sooner or later it does get away and the lovely first subject returns. It is a great pity that this piece could not have been handled better, for it is very rare that a composer has so pleasing an idea.

Then we have three pieces from that prolific American composer, Mr. Homer N. Bartlett (Ditson Company). The first is a Capriccio in E minor, a sort of scherzo, partly in the manner of the antique,

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especially in the bass. It is capable of considerable effect and would be a good piece for study. (Advanced 4th grade.) The second, On the Water, is a kind of slow waltz in A major, with a melody in the baritone register. The composer gives the objectionable direction, "the melody should be strongly marked." What is wanted is just enough marking for satisfactory effect; but from this direction the student will be apt to pound out the melody in entirely too marked a manner. Rather thin but not unpleasing. (Easy 4th grade, perhaps 3d.) Oriental Dance is a sort of scherzo in B minor, changing later to B major, 3-4 measure, rhythm of eighths with a triplet of sixteenths for the second eighth. Later the melody lies in the left hand against chords high up. Light; will please many.

Here is also a very pleasing and useful study called Arethusa, by Bertram C. Henry (Ditson), having the character of a light scherzo or scherzoso, and some excellent practice in rhythm, especially at the resumption of the theme, page 6. (Useful 4th grade.) Pleasing.

Mr. John Francis Gilder is represented by his "Brook's Lullaby" (Ditson), which is a sort of melody with accompaniment, the latter in triplets, a little like the Schubert Impromptu in G major, opus 90, No. 3. Many young players will like this piece. (Advanced 3d grade.) Angela Diller appears with a Gigue in B flat (Ditson) which is a very good piece of work, well adapted to study and to playing. (4th grade.)

Last of all I have from Clayton F. Summy two pieces by the celebrated Beethoven scholar, Mr. Frederic Horace Clark. First, Two Little Pieces (3d grade), written for his boy, Max. They were intended to illustrate various recondite peculiarities of music as diagnosed by this artist, and accordingly are printed in a long oblong form with queer arrangements of staves and signatures, the clefs omitted after the first line, etc. The fingering proceeds upon the principle of applying the thumb to a black key if there happens to be one within reach. Mr. Clark calls this Brahms' fingering. I shall leave him to settle the point with the Brahms manes, as also the anti-scriptural obtrusion of "strong meat for babes." The Octave Gavotte is for octaves with both hands, and is printed with the usual appointment of one clef to every staff, signatures, etc. It is therefore commended to the attention of those looking for shining marks in the octave target. It is due Mr. Clark to say that all his efforts have pedagogical principles behind them, and the omission of clefs was not from ill-judged motives of economy, but precisely what those principles are the present writer is ignorant. E. S.

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## A FEW SONGS: NEW AND NOT NEW.

First on the list of songs are two by Mr. Frederic Horace Clark (Summy), "The Red Rose" and "Love Lies Dreaming." I think I

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understand most of the "Red Rose" despite its queer manner of writing; and if I do understand it, it is not bad—in fact it might be sung with good effect. The dress, as to clefs, measure forms, arrangement of staves upon the page, and so on, is just enough out of the way to awaken a doubt whether one is still quite sane. What, for instance, are we to understand from the single staff of eighth notes printed above the first five measures of the song? Is it to be sung? Or whistled? Or played upon an instrument? If so, what? Mr. Clark is a survival from the manuscript writers in the black letter folio times who used no punctuation and wrote right along, one letter close to another. Mr. Clark does not do this exactly, but takes the contrary tack and thinks it unholy to have anything else than a single idea in any one line. As some of his ideas are long, he has here staves running from fifteen to twenty-five inches straight away across the page, like a cross-country steeplechase. When one of these songs happens to be bound in a book it will be awfully nice for the accompanist, since the middle four inches of his staves will be out of sight, taken up in the slack of the binding. If not impertinent, one would like to inquire whether Mr. Clark has procured a bull of dispensation before making a typographical bull of this sort.

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## "THE MUSICAL QUACK," BY JOHANN KUHNAU. (1700.)

The Signal remarks: "Musicians and music-lovers, whom it chiefly concerns, will hardly be aware of the existence of this book, and even in the circle of literary-historical and music-educational persons the book may be practically unknown."

This is in no way a cause for wonder, for the book looks back to a very old time. It appeared for the first time in Dresden, just two hundred years ago. Its author, Johann Kuhnau, the predecessor of Johann Sebastian Bach in the cantorate of the Thomas Kirche, was recognized not only in musical art, but in mathematics and other educational topics, as a writer of fine talents and rich experience. In his 'Musical Quack,' incited by the at that time noted 'Political Quack' by Charles Weise, and by other works of satirical content, such as 'Schelmuffsky,' by Christian Reuter, he has given the musical field a scathing and very humorous novel.

"In the main character of his story he has placed before us a type of musician that is still found even at the present day; a strongly self-confident, carelessly educated artist, an ignoramus and adventurer who knew how to find at every place a few persons whom he could dupe with his performances, until fate took him by the collar and cured him of his conceit.

"In the portrayal of this hero Kuhnau has a characteristic sketch not only of the musical conditions but the struggles of literature and general culture, set at times with a dazzling side light, so thoughtful and amusing that the story might well have treated on matters of

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real fact. And directly through these shrewd sketches of persons and the signs of the times does the 'Musical Quack' of Kuhnau's gain no small historical worth, and makes the book for the present day both interesting and instructive.

"The editor has purposely refrained from altering the originality of the book; the orthography, the phraseology and the agreeably ceremonious manner of speech of that time appear exactly as Kuhnau used and wrote them. The original title of the work reads: 'The Musical Quack;' 'Not only to the understanding lovers of Music, but to all who have no special knowledge of this art. Written in an amusing and agreeable "Historie" for pleasure and delight, by Johann Kuhnau.'

"And pleasing and delightful passages occur often in 'The Musical Quack,' though the reader will have, here and there, to close one eye, as certain things are rather roughly and freely treated."

K. L.

(Translation from the "Leipziger Signale," of January 27, 1900.)

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M. GAUTHIER.

(Professor of Singing, Chicago Musical College.)

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# MUSIC.

## APRIL, 1900.

## QUEER PIANOS AND PLAYERS OF OLDEN TIME.

BY EGBERT SWAYNE.

Wonderful as has been the growth of piano playing and the improvement in the instrument during the century just closing, the progress becomes even more remarkable when the beginnings of this work have been shown and notice is taken of the steps through which modern instruments and methods have been worked out. In the book, "Das Klavier und Seine Meister," by Oscar Bie (The Pianoforte and Its Masters), the entire history is gone over, much more thoroughly than in the well-known History of Piano-Playing by Weitzmann; and the subject is made clearer by the use of illustrations. Many of these are from sources now but little known, such as MSS. in the national libraries of Paris and elsewhere.

That the pianoforte was not always a forte piano is plain enough from the well-known fact of Cristofori giving this name to his instrument in 1611, for the first time. What was it before? Many names the instrument had, I answer, such as Spinett, Virginal, Harpsichord, Clavier, etc. But these were not the originals. Back of them were the centuries of Arabian Quanons, the German Dulcimers, and farthest back of all a sort of two-stringed instrument, with movable bridges, by the aid of which the early theorists studied intervals. This instrument they called, with much the same propriety as many names since, a monochord, or one-string. Why monochord when the instrument plainly and visibly had two is one of those things which no fellow has found out. One of the

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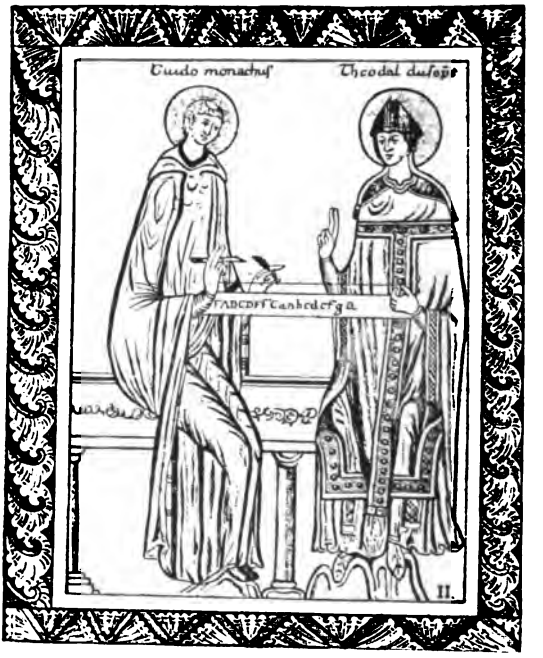
oldest modern representations of this instrument occurs in a MSS. in the Vienna royal library, purporting to represent Guido of Arezzo, explaining intervals to his protector, Bishop Theodal. To prevent mistakes the artist has affixed titles to each of the figures. We know therefore that the person upon the left is all that remains to us of Guido of Arezzo, while the Bishop shines with a whiter halo upon the right. Guido, it




**Guido of Arezzo and his Protector, Bishop Theodal, with the Monochord. (Vienna Library.)**

will be observed, seems to be using a feather or quill to pluck the strings for producing tone.

In the Oxford (1682) edition of Claudius Ptolemy's work on Harmony (written about 200 B. C.), there is an illustration intended to represent the great astronomer consulting his tape measure, while at the left is his monochord, duly divided. This one has a single string, but I know not from what source the artist obtained his ideas.

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CLAUDIUS PTOLEMY AND THE MONOCHORD.
(Etching in the Oxford Edition of Ptolemy's Harmony A. D. 1682.)

In the Weimer Wonderbook, of about 1440, a diagram appears, showing a large table and upon it a very small clavichord or spinett—in other words a square piano so very small

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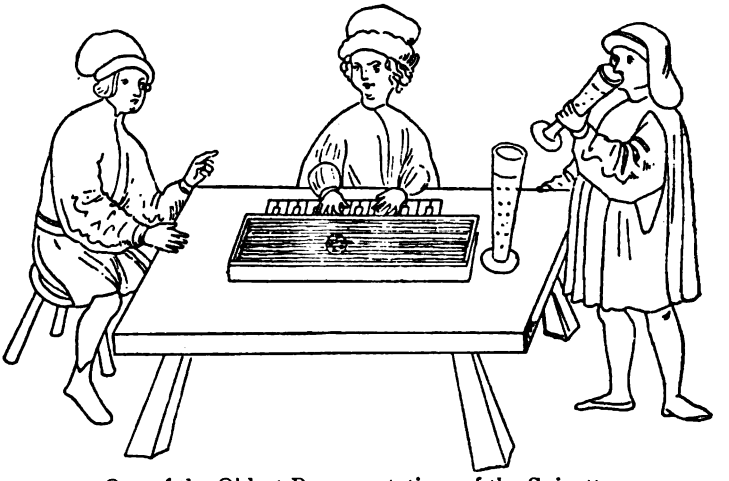
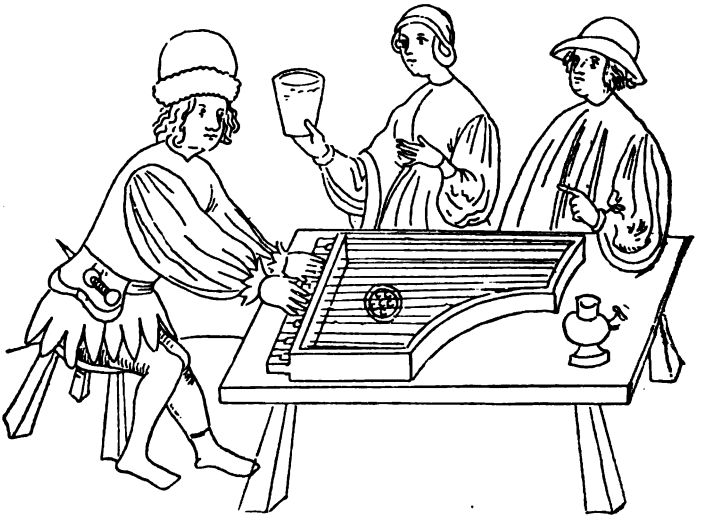
that it could be carried around under the arm of the player, like a large book; when in use it was placed upon a table.



One of the Oldest Representations of the Spinett.
(Weimar Wunderbuch.)

It was, as the figure shows, a keyed instrument, quite a small piano, or more likely a clavier. The tones upon the clavier



PRIMITIVE SPINETT. About 1440.
(From the Weimar Wunderbuch.)

were made by what were called tangents, small, upright pieces of brass upon the end of the keys. When the front end of

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the key was depressed, this tangent arose and pressed the string. Upon the older instruments they had two keys to each string, each string therefore making a tone and the half step above.

A CONCERT.
(Engraving by H. Goltzius, 1558-1617.)

In the same Wonderbook of Weimer another picture appears, showing a clavier in the form analogous to that of the grand piano. Here also the companions are three. Apparently the player is of higher rank than the companions, or

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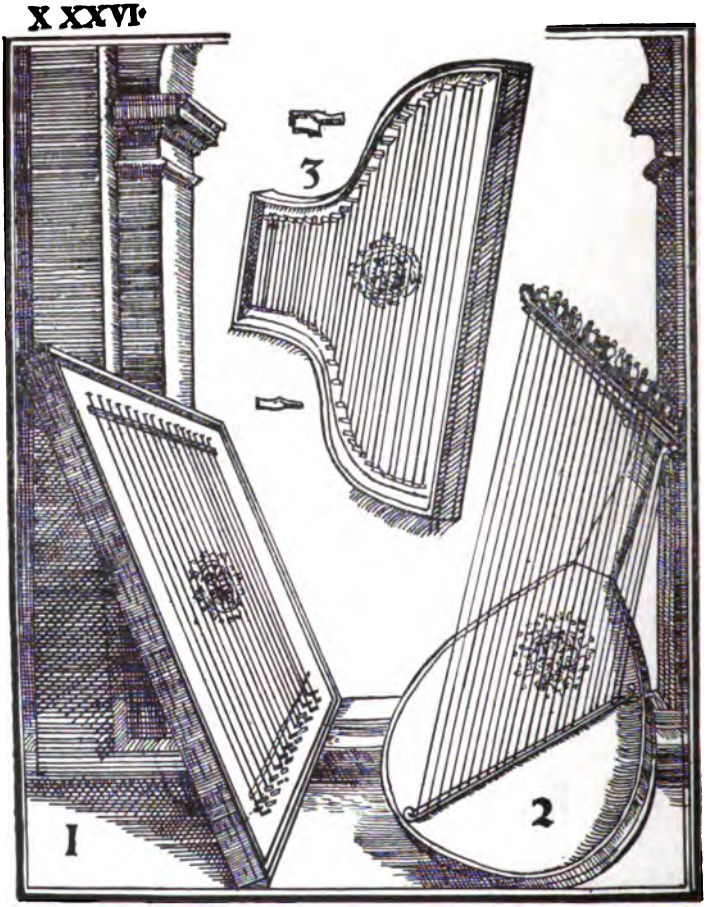
rather the one companion, the figure in the middle being the pretty daughter of the landlord, serving as waiter.

A German artist, Goltius (1558-1617), published an engrav-


X XXVI.
3
1
2
1. Ein Art eines Hackebretts, wird aber mit Fingern gegriffen. 2. Eine sonderbare Laute, wird nach Art der Harpfen tractiret. 3. Ein gar alt Italianisch Instrument, davon hinten im Index bericht zu finden.

(From Praetorius.)

ing of what he calls a Concert, not to be studied without apprehension, so life-like are the incidents. Note the little finger of the player's left hand, and the abandon of the hymn-

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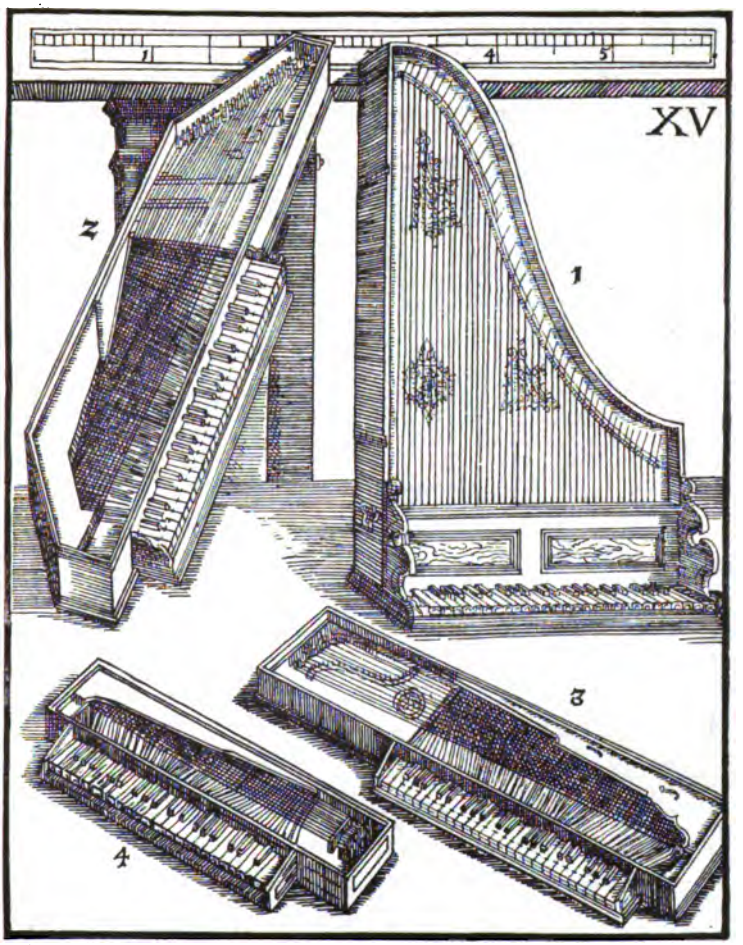
singing of her father. The purport of the inscription is that grave cares and labors are lightened and dispelled by music.

Very curious are the representations of instruments of the




*1. Clavicytherium. 2. Clavichordium, Italianischer Mensur. 3. Gemein Clavichord. 4. Octav Clavichordium.*

(From Praetorius.)

clavier and harpsichord class in Michael Praetorius' "Syntagma Musicum," published at Wolffenbuettel in 1514-1520. In this work he describes all sorts of instruments, and in the

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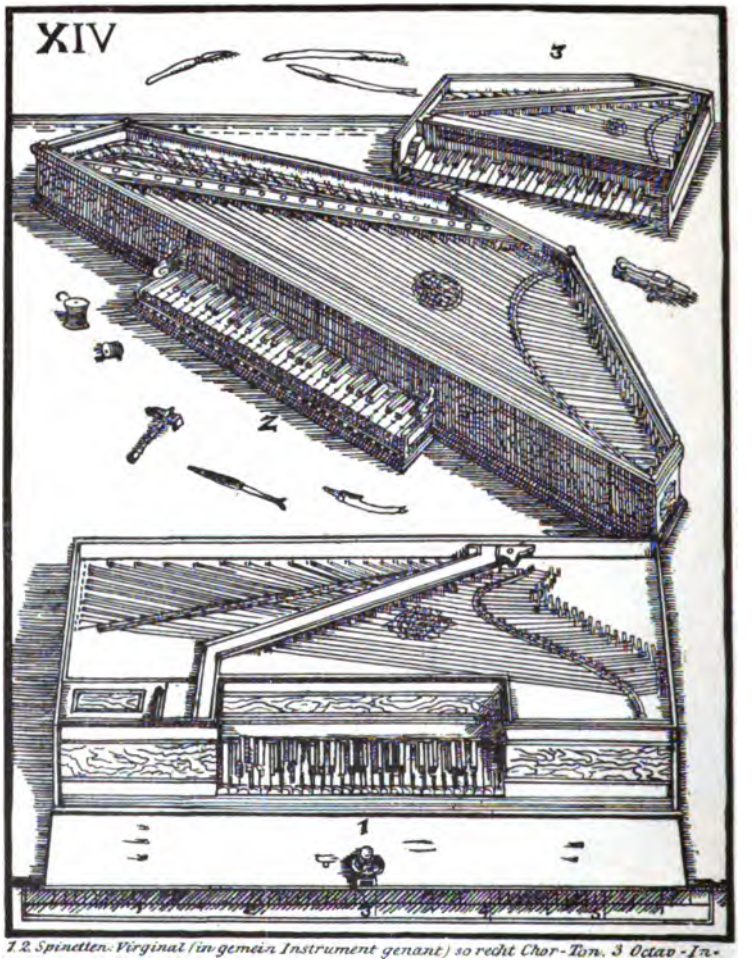
third volume, the "Sciagraphia," are pictures of them. Taking the descriptions and the illustrations in connection, it is easy to form an idea of the queer changes through which our




(From Praetorius.)

pianos have reached their present form. Beginning with the oldest forms of all, note the group in Praetorius' Plate XXXVI. In the lower right hand corner is a queer com-

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# PARTHENIA

or

# THE MAYDENHEAD

of the first musicke that

euer was printed for the VIRGINALLS

COMPOSED

By three famous Masters William Byrd & Dr. John Bull & Orlando Gibbons.

Gentlemen of his Mts. most Illustrious Chappe.ll

Titelblatt der ersten englischen gestochenen Klaviermusik. 1611.

TITLE PAGE OF FIRST ENGLISH COAVIER BOOK.

(Bie.)

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bination of lute and harp—most likely the exceptional invention of some experimenter. Above is an old Italian instrument of the dulcimer kind. In the lower left hand corner is the German "Hackebrett," or dulcimer. (The German name means "chopping-board.") It had several wire strings to the

Marie Coswey with the Orpheus, a Queer Portable Clavier.

unison, and was played with little buckskin mallets held in the hands.

In his Plate XV. are four clavier forms. According to his inscriptions, No. 1, upper right hand, is a clavicytherium—in other words an upright spinett. No. 2 is an Italian clavichord

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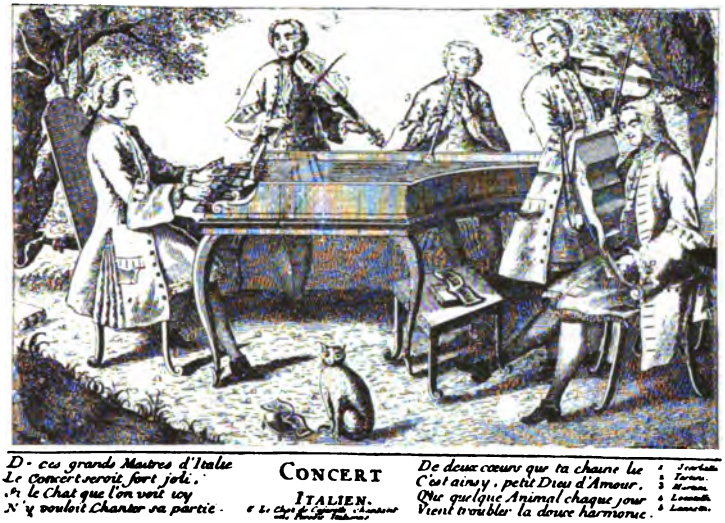
or clavier. No. 3 the usual clavichord, and No. 4 an octave, or a small clavichord, an octave higher than usual.

In his Plate XIV. are three like forms. He names them: No. 1, Spinett or Virginal, usual size; No. 2, the same; No. 3, the Octave. Note that as yet all the forms are planned for lying upon a table to be played and have no legs of their own.

In Bie's book there is a reprint of an interesting old Eng-


D- ces grands Maitres d'Italie
Le Concert seroit fort joli.
Si le Chat que l'on voit icy
N'y vouloit Chanter sa partie.
CONCERT
ITALIEN.
De deux cœurs que ta chaine lie
C'est ainsy, petit Dieu d'Amour,
Que quelque Animal chaque jour
Vient troubler la douce harmonie.

Alter Stich mit Scarlatti am doppelmanualigen Gravicembalo und bekannten Zeitgenossen Parodie auf die unerhörten Erfolge des berühmtesten italienischen Castraten Cafarelli. — Aus der Nicolas Manskopf'schen musikhistorischen Sammlung, Frankfurt a M.

## SCARLATTI AND HIS CONTEMPORARIES.

lish title page of "Parthenia," the first collection of music ever printed for virginals (spinett). Note the small size of the instrument, the gratifying absorption of the player, and the artistic air of the whole.

It was about this time that Shakespeare had newly written his sonnet 128, upon music.

"How oft, when thou, my music, music playest,
Upon that blessed wood, whose motion sounds
With thy sweet fingers, when thou gently swayest
The wiry concord that mine ear confounds,
Do I envy those jacks, that nimble leap
To kiss the tender inward of thy hand,

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Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand.
"To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blessed than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss."

The Great Rameau Out for a Walk.

Poem and engraving are most interesting illustrations of English sentiment; the large Saxon blonde evidently had already attained a stimmung quite similar to that which prevails at the present day. But in Germany they had already begun to take their music seriously and with desperation, if one might call it so. Note the print from Goltzius, of date somewhere about the beginning of the seventeenth century.

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The instrument is small and meagre. But consider the absorption of the head of the family—whether husband or father we are not told; but sincere undoubtedly.

LADY AT THE PIANO.
(Dirk Hals. Amsterdam Gallery.)

In the wealthy Netherlands the instruments seem to have already attained more imposing forms, at least if we are to judge from paintings of the period. As note the two examples from the galleries at Amsterdam and Cassel.

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Music had also become a social science, even upon the clavier. This we see from the painting of Terborch, in the Berlin gallery; and music teaching, likewise, had become an

A CLAVIER LESSON.
(Dresden Gallery. Hollandish, 17 Century.)

avocation somewhat confidential. So one infers from a painting in the royal gallery at Dresden and another by the famous Jan Steen, which is now in the gallery in London.

Very curious in its way is the reproduction of an old en-

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graving representing Domenicho Scarlatti playing upon a Gravicembalo of two keyboards, an instrument quite the same as the English harpsichord. His companions are playing

A CONCERT.

(Terborch. Berlin Gallery.)

viols and oboe and a sort of tenor viol—like a small 'cello, played like a fiddle.

One of the most unique illustrations is that showing Miss Marie Cosway playing a curious portable clavier, the precise mechanism of which is impossible to be made out from the

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engraving. Nice girl, apparently, and no doubt a quiet and unobtrusive instrument.

On the whole the piano player seems to have had rather

THE MUSIC-MASTERS.
(Jan Steen. London, 17th Century.

more elegant surroundings in the Netherlands in the sixteenth century than anywhere else until quite recently. There is an air of opulence in some of the pictures, which, to use a newspaper expression, is "gratifying if true."

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# THE SECOND VIOLIN.

BY WILSON A. BURROWS.

It was one of the regular afternoon concerts of the Metropolitan Symphony Orchestra.

The audience was rustling itself into the seats and regarding the leaders' unoccupied pedestal with polite expectancy. The topmost gallery was well filled with students, all armed with little pamphlets containing a metaphysical analysis of the compositions to be played. Wrestling conscientiously with these for a while, they finally turned with despairing sighs to the last page on which appeared a list of the orchestral players, and scanned this eagerly for the name of a friend or teacher, meanwhile wistfully longing for the time when they too should be members of that organization which they now held in such awe and admiration.

The prelusive tuning having been effected in the secret regions behind the stage, the players had nearly all straggled in. At the back of the platform were ranged a dozen or more double-bassists grasping their ponderous fiddles with an air at once apprehensive and determined. The tympani-player fidgeted about the kettles with which he was surrounded, anon tapping them lightly and thrusting his beak almost into them, not unlike a huge bee experimenting with strange scents. In front of him were the broad-shouldered trombone players, noiselessly manipulating their sonorous instruments. The four horns were silent, musing half in fear, for they well knew the pitfalls that awaited them, and seemingly foresaw the leader's dreaded frown and the sarcastic criticisms in the next day's papers. The 'cellists applied much rosin to their bows, and, conversing affably among themselves, fingered imaginary chords and passages with swiftly moving digits.

The first violins wore their usual aspect of superiority and dignity, though a careful observer might now and then detect one of them surreptitiously removing his detachable cuffs and bestowing them in some invisible nook. The harper still continued to tune, scowling at his harp and everything else in

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the range of his vision; and when not struggling with the pegs at the top of his refractory lyre, his fingers would travel over the strings like a colossal spider's over a web.

At the extreme right of the stage, on the end of the long string of second violins, sat Walter Schaefer, with greatly quickened pulses, rapidly surveying the audience. For, as he passed in front of the hall on his way to the stage door, a few minutes before, he was surprised to see an exceedingly pretty girl, evidently on her way to the concert, turn and look interestedly at him. Not that it was unusual to be glanced at by concert-goers when in the vicinity of the music hall with his violin-case, but in this girl's look there was recognition, as who should say: "I know you, but you do not know me." Therefore, his first impulse on reaching his chair was to seek her.

While engaged in this so far futile quest, his desk-mate arrived and took the outside seat between him and the auditorium. The new-comer was apparently twice as old as Walter and certainly twice as heavy; his face bespeaking much intelligence in spite of its abnormal rotundity, which, one of the old subscribers used to say, reminded him of a gigantic and deeply meditative catfish. His weight, however, in no way lessened his efficiency, and the speed with which his thick fingers could fly over the strings was marvelous. He and Walter had sat together from the latter's first day in the orchestra, and they had grown to be very friendly, the elder man showing none of the usual tendency to snub the less experienced player; on the contrary, he had been of great service to him, explaining many points of orchestral routine with a kindness for which the young man was truly grateful, as he fully realized how unpleasant things could have been made for him had Mr. Zimmerman been less patient and considerate, for he had not forgotten his first orchestral experience as a substitute in a second-rate Brooklyn theater. In the melodrama there being presented occurred an episode that required the musicians to go up on the stage. Whether Walter's colleagues took it for granted that he knew where to go, or maliciously neglected to tell him, he never knew; but starting upstairs a little later than the others he lost himself in some

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labyrinth, and the ball room scene proceeded without a second violin.

After a cheerful greeting and when Zimmerman had concluded a distrustful inspection of his chair, the two men plunged into a discussion (evidently continued from the last rehearsal) of the relative merits of their fiddles, peering intently into them, and critically plucking G strings.

In the midst of this the leader appeared, haughtily acknowledged the applause that greeted his entrance, poised his baton, glanced gravely over his forces, and then sent them into the majestic opening bars of Wagner's prelude to "Die Meistersinger." This prelude was one of Walter's favorites, and he often declared that if he were to play it every day for ten years he would never cease to be thrilled by it. "Surely," he thought, as he brought his bow down with a crash on the opening chord, "the members of the heavenly choir don't enjoy their daily practice any more than I do this."

After the march movement, and just before the entrance of the "preislied," he glanced in a random way at the sea of faces to his left. Behold! there within thirty feet of him sat the girl he had lately sought, apparently looking straight at him!

Thrilling more than ever he threw greater ardor into the graceful phrases he was playing, until he felt his left foot lightly tapped by his partner, who, at the same time, whispered, "Piano! Piano."

"Well," thought the agitated Walter, "I must have gotten too loud. I hope the 'old man' didn't notice it." But the "old man," as the leader was sometimes irreverently called, seemed oblivious to him; and when the overture finally culminated in a tumult of brass and bells, he again sought the bewitching face.

This time it was clad in an unmistakable smile, which he returned rather timidly, and when the clamorous applause had subsided, turned impetuously to his companion.

"By Jove!" he whispered. "I didn't know that I had an ideal, but there's a girl sitting half a dozen rows from us who suits me better than any I have yet seen. Look at her; did you ever see a more angelic face?" As Zimmerman glanced at the girl, he too broke into a smile, but quite an expansive

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one, unnoticed at first by Walter. "Am I right?" continued the latter, impulsively. "Ah, you rascal! You smile, too, do you; isn't she great?"

"Very nice," assented the elder, whose English, despite his name and occupation, was as correct as that of the American-born Walter. "But," he continued, looking curiously at his questioner, "I never before knew you to take an interest in the young ladies of the audience." "Well, my dear fellow, I've never seen——"

But at this the leader's warning tap brought their fiddles again under their chins, and an instant later they dashed into a "Grand Polonaise," by Liszt. Whenever he had a few bars' rest, Walter continued to watch the young woman from the corner of his eye. Zimmerman also, he thought, glanced at her a little too often, and he began to wish he had kept quiet about her; but remembering that he had once heard some one say that Zimmerman was married, his incipient jealousy vanished.

To Walter's unbounded joy, he soon discovered that the girl seldom took her eyes off him; a new sensation for the physically unpretentious musician, who, having no sisters, and few cousins, had all the fear and adoration of womankind that unfamiliarity engenders. And now as he played, with no abatement of his keen attention to the leader's baton, or the eccentric little groups of notes before him, he rapidly reviewed his uneventful career; his all-absorbing desire to be a musician, which his father, while not opposing outright, had constantly sneered at; how in his devotion to his chosen instrument he had denied himself many of the usual enjoyments of youth, even going so far as to refuse the bicycle proffered by his wily parent, knowing well what the result would be should he accept so alluring a piece of mechanism. Moreover, he was able to truthfully say that he, a man of twenty-two years, had never spoken more than two hundred words with any young and pretty woman other than an occasional cousin. But the youth's love of life and beauty, though never expressed save through the medium of his violin, grew stronger day by day; and now, to be gazed at with so much apparent interest by a being so fair, was to him felicity indeed; and further excited by the sensuous orchestration, his mental con-

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dition merged from inspiration to a state of almost frenzy; but, fortunately, this soon departed, leaving in him nothing worse than a fierce desire to be playing among the first violins; a combined form of ambition and vanity to which he had hitherto been a stranger.

When the polonaise was ended he again turned eagerly to his friend.

"Zimmerman, old man, I don't mind telling you that I'm in love with that girl we've been looking at—for I've seen you looking at her, too; yes, sir, I'm in love, and that for the first time in my life. Hang it, I'd die for her!"

Zimmerman smiled inscrutably, and looked with renewed interest at the fair auditor, as though to see what manner of girl it was for whom his friend was so ready to die; but no word escaped him. Thus the concert proceeded, the brief interval between each number being employed by Walter in pouring his rhapsodies into his friend's ear.

But at length the patient and ponderous Zimmerman began to show signs of weariness. The fingers of his left hand had grown moist, causing one string to snap and throwing the others out of tune. This was enough to irritate any string player, so, with his former serenity temporarily disturbed, he turned on the ardent youth with these words: "Looke here. Walter, I've let you make an idiot of yourself long enough. That girl you're raving about hasn't been looking at you."

"Indeed!" said the young man, tartly. "She's been looking at you then; you——" But an idea flashed across him. "Ah, I see; a pupil. Now, Zimmerman, this seems a fair proposition; introduce me to her, and I agree to say nothing of your flirtation."

Mr. Zimmerman turned in his chair so as to face Walter and striving hard to repress a smile, said: "My dear boy, you are extremely thick-headed this afternoon, though I am to blame for not setting you right earlier; but your praise was sweet to a parent's vanity, for that girl down there is my only daughter. No, don't apologize——" For Walter blushingly began to make incoherent excuses—"It was perfectly natural. No doubt she did smile a little more than was necessary, but that was because she was glad to be near me. By rights, she should have been up-stairs; but I saw the head usher and

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got him to give her a seat down here. You're quite right about her, though; she's a mighty good girl; but, my esteemed young friend, you'll have to look around for someone else, for I have vowed she shall not marry a musician; particulars later."

With this he resumed his former position; again came the staccato tap, and once more seizing their bows they attacked the last number on the program—a promising young composer's new symphonic poem entitled "Tantalus."

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# SYMPHONY IN THE XIX CENTURY.

(Music in the XIX Century. 4th Paper.)

BY W. S. B. MATHEWS.

Besides a general view taken of the course of musical progress as a whole during the nineteenth century, we have also taken in detail two of the departments, those of opera and of piano, and in both have seen the striking operation of the same principles and ideals. At the beginning of the century the ideal officially held was that of musical beauty as such, and the ideal of emotional expression was held in a subordinate place. Expression was indeed desired, but only such expression as would be compatible with beauty as such. In the instrumental music of Haydn and Mozart this ideal almost everywhere prevails. If in the sonatas and symphonies of Haydn we find musical themes contrasted and worked out in moderation, for the purpose of affording pleasure and a sense of completeness, the completeness never or very rarely reaches the intensity of the work of Bach a generation earlier. It was taken for granted that Bach worked too hard; and that there was a place in music for "pure contemplation," as the German philosophers are fond of calling it—a state in which music is enjoyed for its own sake, contemplatively and without excitement, as one beholds a statue. Winkelmann and Lessing pointed out, early in this century, that even in sculpture a change of ideal had come about, and that in the famous group of Laocoon and his Sons, strangled in the folds of serpents, the eternal repose and beauty of Greek statuary had undergone a change in favor of the idea of expressing in the figures the anguish and terror of the subjects. For the sake of this expression, this telling of story in the figures, the loss of absolute beauty as such was tolerated, even welcomed, since a higher end was reached, namely, the expression of individual human emotion. The Laocoon group, therefore, was taken as the symbol of the romantic tendency, which finds in every human life as such its point of interest; believing that pain and suffering have their mission in art no less truly than in life. And just as there have always been those holding that

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pain and suffering do not belong to ideal life, but are merely the danger flags which nature has planted to define the limits of the advisable and the true; so there are devotees of art who have held and who still hold that in art also nothing has place but the eternal, the everlasting and the true. Accordingly they limit literature to the stories with good moral and agreeable endings; painting to the portrayal of the becoming and the decorous, and music to the expression of the melodious and the pleasing.

Mozart reached this ideal in his music almost everywhere, and most of all in his symphonies, where the musically beautiful as such and the expression of pure and agreeable emotional states occupy almost his entire attention. Such was the fascination of his genius, and such the satisfaction afforded to all hearers by this benevolent and optimistic music that the ideal of Mozart remained the official ideal of the musical world down to about the middle of this century; and against this shining example of "sweetness and light those criers in the wilderness," Beethoven, Berlioz, Schumann and Brahms, had to set themselves.

The history of art is full of like cases where a shining example is taken at more than its full value and every effort is made to hold still the chariot of progress, or to guide it in sympathy with the popular pattern. In the nature of the case the effort never succeeds; or if it does succeed, art dies; for nothing is so necessary to art as free air, free movement in every direction and the positively unfettered pursuit of the ideal. When the artist takes a wrong direction he will presently find it out himself; or if he be one of those pseudo-artists who lack in themselves the feeling for truth in art, posterity will ruthlessly sift and measure his work, and his position will finally be assigned him outside the pantheon or just inside the door, according to the eternal verities bearing upon his case.

As already noticed in piano music, the spirit of the romantic had entered into art and had found a voice before the beginning of the century. Even in Bach the pathetic holds place; but in the sonata pathetique of Beethoven (1799) the role of the pathetic is fundamental; it occupies the center of the picture. It was, however, some time yet before the expression of the pathetic came distinctly into symphony.

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Strangely enough, considering the common and wholly practical thing composing a symphony was to Haydn, who wrote them by the hundred (for his concertos with baritone are not particularly different from his symphonies) the new-found form (first written not earlier than somewhere about 1760) had already within its first half century been erected into a sort of religion. In one sense Germany was full of composers who wrote symphonies. But the attitude of the school was distinctly unfriendly. Accordingly when a new symphony was done, it was measured and scrutinized to discover whether or not it tallied with the measurements without and within deduced from the practice of Haydn and Mozart.

Beethoven began at this point. His first symphony, played as the last piece in his own concert, April 2, 1800, is throughout very much in the Mozart vein, although not nearly so much so as the first concerto for piano and orchestra, written five years earlier. Even in the first movement there are abundance of syncopations and abrupt changes of chord and key, such as are to be justified only upon the ground of having something to say requiring these strong and unbeautiful successions. The second movement is delightful, but not necessarily much beyond the ideals of Mozart; the finale is a rondo, pure and simple. In his concert April 5, 1803, Beethoven played his second symphony, written a year earlier. By this time the sonatas of the opus 30 and 31 had been written. The piano sonata in D minor already contained no little of the romantic spirit; and the violin sonata, opus 30, in C minor, was one of the strong ones. The second symphony, however, shows little advance over the first, except in the depth and seriousness of the second movement, which remains deservedly a favorite. The great "heroic" symphony followed a year later, and in the funeral march we have the beautiful and the contented boldly abandoned in favor of the deeply expressive and pathetic. The fourth symphony again, in 1806, has little of novelty, but the fifth, in 1808, is a landmark; here the romantic is completely the spirit of the work, from the dramatic and forceful four strokes of fate at the door, at the beginning, all along through the beautiful second theme, the second movement, the delightful scherzo and the triumphant finale. Contrasting and intermingled

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moods, the fateful, the beautiful, the triumphant, the mysteriously suggestive (above all in the first part of the Scherzo) everywhere press for utterance, and with such force and success that this symphony has remained an epoch and a great masterwork in art until now.

In many respects the slow movement is quite in the Mozart vein. For twenty-two measures this prevails. Then, but still quite softly, a second theme enters, with clarinets and bassoons, the violas having a triplet accompaniment pizzicato, which six measures later enlarges to the full power of the brass, modulates into the key of C major and there is repeated by the horns and trumpets with oboes, in short by the full power of the orchestra for the moment. But the triumph is short-lived; in six measures more it subsides again into the mysterious diminished chord, and presently the first theme with 'cellos absorbs attention and restores the hearer to the opening mood. All through these two moods alternate, and nothing of the sort is to be found in Mozart or any older writer. Moreover, this brilliant trumpet theme in C major suggests, and more than suggests, the theme of the brilliant finale in which the triumph is real and lasting.

With the sixth symphony the romantic spirit is even more in evidence. It tries to tell a story. Very likely if the truth were known Beethoven had a story in mind for the fifth, or if not an actual story, at least certain life-situations. At all events the work sounds as if it meant something having a distinct individuality. But in the sixth he boldly affixes the titles to the movement. The first movement, he tells us, is meant to express the cheerful impressions excited upon arriving in the country; the second, a "Scene by the Brook;" the third, "Peasant's Merrymaking; interrupted by a Thunder Storm," and last, "The Shepherd's Song; Glad and Thankful Feelings After the Storm." This was in 1808. And it could not have been more decidedly programistic if it had been written to a text by Schubert or without a text by Berlioz.

Yet curiously enough the classic spirit underlies all this musical scene-painting. Behold how universal is the appeal. Individual feelings and individual sufferings are not here in

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question; but merely a sort of generalized story, into which all observers may come.

The seventh and eighth symphonies return again, for the most part, to the Mozart times, but with the Beethoven strength. Only in the Allegretto of the seventh and in the Allegretto of the eighth is there a deeper suggestion.

Thus we come at last to that failure in art, the torso, which has awakened more discussion, been the victim of more explanations, and the ground of more untenable conclusions, than any other musical work down to those of Richard Wagner—I mean the ninth symphony of Beethoven. What was there in this master-work to have occasioned all this discussion? And wherein did it differ from the preceding?

First of all, I answer, it represents an older man. Between the fifth and sixth symphonies and this one lie fourteen years of the mature life of Beethoven. It was now 1822 and 1823. Let us not forget what a startling fourteen years were those. The all-absorbing reign of Napoleon, the Moscow retreat, the fall, the restoration of the monarchy, such are a few of the striking historical lights and shades of this period. The genial romanticist, Carl Maria von Weber, had appeared, and his epoch-marking "Der Freyschuetz" had taken the German world by storm. And what of this is there in this new symphony of the great master? Of the Weber movement, absolutely nothing; but of the world movement, the movement of the human spirit, the striving, the reaching out after brotherhood, the feeling of individual expression—these are of the very life of the work. It is written in the key of D minor. It opens with a curious kind of shuddering fifths, lasting quite a long time, and then enters a bold hero-theme in D minor. Later on the tragic fifths are repeated and the hero-theme also comes again.

Then, in measure 74, a lovely bit for flutes, clarinets and bassoons, in thirds leading to another idea (m. 80). Still another sweet and mellifluous bit of melody is that for flutes and wood wind a little later, but generally speaking the entire first movement is made up of the shuddering fifths, the hero theme, and these little fragments of melodic sweetness which mark a moment of repose, a transition. The subject-matter of this movement, in the character of the themes per se and

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even more in the working up, is full of tragedy, striving, and strongly opposing moods. It is romantic in the extreme and might very well have borne some kind of individual title, such as "Coriolanus," "Macbeth," or whatever best suits, for it unquestionably tells a story.

The second movement is a Scherzo, as heroic, as tragic, as god-like in its Olympian laughter, as the first is suggestive of conflict. The third movement opens with one of the delightfully and beautifully serious and sustained melodies, peculiar to Beethoven. It is an idea worthy of the hero capable of the life-experiences already recorded in the two movements previous. This serious idea, so manly and so deep, is relieved by a second subject not less characteristic, the beautiful and languishing, almost womanly, melody in D major (andante moderato espressivo) and these two moods alternate throughout the movement. Up to this point the ninth symphony of Beethoven is indeed an epoch-marking work, but not by reason of anything in the manner of the handling so much as in the ideas themselves and the moods represented. In these respects it begins where the fifth symphony ended and fitly marks the growth of the composer during the fourteen years intervening. Left at this point it must have remained a landmark in art, since in the nature of the case a composer could not be expected, for a long time to come, capable of the constructive technique and the deep subjectivity of a Beethoven in his mature powers. But we have not yet come to the point where Beethoven set the heads a wagging and the commentators at explaining.

In place of any of the usual expedients for a final movement suitable for closing a work of this importance, Beethoven sets out upon a new quest. He begins the fourth movement with a vigorous passage recalling the beginning of the work, which gives place, after only eight measures, to a very strong recitative, played by the 'cellos and double basses in unison. It is a strong phrase, such as might be assigned to a tragic bass soloist. Again the introduction, and again the bass recitative, but not the same. Then an interruption and the shuddering fifths of the first movement fill up eight measures, when the gigantic basses take up the recitative again. Then we have a fragment of the Scherzo for eight measures, and

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again recitative; then two measures of the Adagio, and again recitative; yet another fragment of the trio of the Scherzo, and the recitative, but this time with a little accompaniment. After this a still more curious innovation: all the basses and 'cellos in unison play a melody, without any accompaniment whatever; it is a sweet and naive melody of most curious persistence. After twenty-four measures the violas and 'cellos take the melody, the double basses accompany and the bassoon puts in some counterpoint. After a score more of measures the violins have the melody, and finally the full orchestra. When this has gone far enough there is an interruption and the introduction occurs again, and again we return to our recitative, but this time there is a solo voice; the words are those of Schiller's celebrated "Hymn to Joy," "Oh friends not in tones alone, but let us join with voices in complete rejoicing." And then again comes our melody, but now with a quartet of voices and at length the full chorus, the melody so often heard already being now explained by its words: "Joy, bright spark of the Deity," etc. But our finale is by no means at the end of its troubles. Yet other interruptions occur, and other recurrences of the Scherzo, the Adagio, and the shuddering fifths, but in the end the chorus carries forward the ode to joy, rising to a climax at the words, "Daughter of Elysium."

No wonder the world found it not easy to determine whether the great composer had made experiments which had not fully succeeded, or had indeed opened a new path. Would symphonies thereafter be in part given by voices? Did the human voice mean that instrumental music had found its limitations?

Seriously, as we now see, Beethoven had made several mistakes. The greatest of all was his habitual mistake of not understanding the human voice. Owing to this he had selected his key without reference to vocal comfort, and for the sake of the intense jubilation of his subject had written his voices along the fifth line of the soprano staff, and just above and below, for lines together. Now nothing is more certain than that voices can never sound well in this register. All the world has tried it and all the world at last is giving it up. But to place the melody an octave lower is to lose its point,

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its jubilation; in the lower registers of the voice jubilation is impossible. Several conductors have tried to remedy this by playing the last movement in the key of C minor, thus following a first movement in D minor, a second movement in D minor and a third movement in B flat and D major, with a finale in C minor—an unthinkable thing. Their excuse is that many hearers will not be conscious of the change. The answer to this is that whether listeners are or are not conscious of the change of key, the effect remains; with the lowered tonality all the distinctive mood of Beethoven's intention fails of being created. Had it been foreseen, he might easily enough, no doubt, have planned the finale differently, treating the hymn to joy as an episode of the last movement, writing it in B flat, where it could have been sung with splendid effect. A return to the original key might then have concluded the work with a coda, in which properly placed vocal material might have preserved the unity.

Undoubtedly the ninth symphony of Beethoven is one of the strongest successions of movements which symphony has ever known; and equally plain is it that the romantic spirit is here the informing element. This, therefore, is the standpoint of the beginning of the romantic school. It is needless to say that all the world looked aghast upon this work, and for a long time decided that the old composer had fallen a victim to his deafness and his morbid imaginations, while the spirit of beauty, which still held place in his imagination up to and including the eighth symphony, had now entirely forsaken him. Later on they admitted that here and there even the ninth symphony showed traces of the old genius; but it was not until the romantic school had come into its full fruition that the world saw indeed that in this work Beethoven had anticipated modern ideas and entered into them with the vigor and bluntness which characterized everything that he did.

Moreover, the ninth symphony of Beethoven marks an increase in orchestral sonority. The symphony orchestra of Mozart was without clarinets or trombones, and had only one pair of horns. Beethoven employed two horns in the first symphony, three in the third, and four in the ninth. The

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clarinet always appears. The contra bassoon appears in the later works occasionally. The trombone is not used.

Contemporaneous with the last years of Beethoven was the young and unknown Schubert, who in as early as 1813 wrote his first symphony, which was followed by eight others at intervals, the last two being the great one in C and the so-called "unfinished" symphony in B minor. The latter was composed in 1822, and no one seems quite sure whether Schubert intended to add other movements. At all events it has come down to us with only two. The great symphony in C was written in 1828. It therefore followed four years later than the first performance of Beethoven's ninth. Nevertheless there is no trace of the romantic element in these works of Schubert, saving only in their curious melodic beauty and a certain peculiar personality in the instrumentation. They are classical works, pure and simple, and but for the difference in melodic contour between Mozart and Schubert might have been written by the former. They belong with the greatest works in this department which adorn the repertory of the orchestra. It is certainly curious to find Schubert writing in this peaceful vein so long after he had found a voice for the "Erl King" and so many other startling musical conceptions in song. It illustrates the fact that apart from the inspiration of poetry Schubert was a classical writer rather than one of the romanticists.

The romantic star in symphony arose in quite a different quarter with Berlioz's Fantastic Symphony (1830), "Harold in Italy" (1834), "Romeo and Juliette" (1839), and Grande Symphonie Funebre and Trionfale (1840). Berlioz is one of the conundrums of musical history. Of a richly endowed mind, great musical perception and undoubted seriousness, it was his lot to struggle nearly all his days with poverty, want of recognition and opposition from other artists. Berlioz was the great orchestral innovator. He had a fine ear for tone-color and a peculiarly reliable foresight as to the effect of massing different tone-colors in given proportions.

The first of his works, "Episodes in the Life of an Artist," was begun while he was still a pupil at the conservatory, and a not very promising pupil at that. It was written in 1830. The work is in five parts, each of which bears a descriptive

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title, which the movement undertakes to translate into tone. The beginning illustrates "Reveries and Passions." The preface explains the standpoint of the author. He says: "The composer has had for his purpose to develop, so far as musically possible, certain episodes in the life of an artist. The plan of an instrumental drama, not possessing the assistance of words, must needs be defined in advance. The program following ought then to be considered as the text spoken at the opera, serving to outline the pieces of music of which it explains the character and expression."

First Part. "Reveries—Passions. The author supposes that a young musician, affected with what a celebrated writer has called the waves of passion, sees for the first time a woman who combines all the charms of the ideal being of whom his imagination had dreamed and becomes entirely enamored of her. By a singular absurdity the image of the dear one presents itself to the spirit of the artist in no other form than in that of a musical thought, in which he finds a certain passionate character, but noble and timid, like the one who has become the object of his heart. This melancholy reflection of the model follows him without ceasing as a fixed idea. This is the reason of the constant appearance in all the part of this symphony of the melody which begins the first allegro. The passage of this state of melancholy reverie, interrupted by certain feelings of joy without reason, to that of a delirious passion, with its moments of furor, of jealousy, returns of tenderness, religious consolations, is the subject of the first part."

The second movement is entitled "A Ball." The artist is placed in the most contradictory situations: in the midst of the tumult of a feast, in the peaceable contemplation of nature; but above everything else, in town or in country, the image of the dear one is ever present and filling his heart. The third movement is called: Scene in the Country. "The lover finds himself one evening upon the prairie; he hears far away two shepherds who answer each other with the shepherd's horn (ranz des vaches); this pastoral duet, the place, the scene, the light murmuring of the trees slightly agitated by the wind, certain hopes which have sprung up within him, all combine to fill his heart with an unaccustomed calm, and

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to give his ideas a color almost laughing. Later a mixture of hope and despair is formed, his ideas of happiness are disturbed by certain dark presentiments. These form the subject of the Adagio. At the end one of the shepherds responds to call of the other; but the other is silent. There is a far-away rumbling of thunder. Solitude. Silence."

Fourth Part. "March to the Scaffold." The artist having assured himself that his love is despised, has recourse to opium. Instead of death, dreams; he hears his own death march to the scaffold. At the end of the march the first four measures of the fixed idea are heard again. It is the last thought of the beloved before the fall of the axe.

Fifth Part. A Walpurgis Night. The lover, condemned to hell, finds himself in the midst of a pandemonium, a devilish jubilation of all sorts of evil sounds upon his advent among them. On every hand are all sorts of evil spirits, devils, witches, and horrors. In midst of the orgie a burlesque, Dies Irae, is heard, and these two threads work up the climax together.

This strange program fully defines the standpoint of the young composer. Nothing could be imagined more original or less likely to generate Mozartean symmetries and melliflu-ous modulations. It was carried out with a great deal of cleverness. The treatment of the ideas and the tone of the orchestral palette were alike novel—so novel that they were roundly condemned by all of the teachers of the daring innovator.

A little later Berlioz managed to gain the conservatory "prize of Rome," which entitled him to a pension for three years' study abroad. During this period he composed his second work, a symphony called "Harold in Italy," founded upon Byron's poem of "Childe Harolde." In this work Berlioz more nearly approaches the standard number of parts of a symphony, the work being divided into four movements. Each one, however, is a program. The first is entitled "Scenes of Melancholy, Happiness and Joy." The second, "March of Pilgrims Singing the Evening Hymn." Third, "Serenade of a Mountaineer of Abruzzi to His Mistress." Fourth, "Orgy of Brigands; Reminiscences of Previous Scenes." This work was played as soon as Berlioz returned to Paris. It was heard by the great violinist, Paganini, who

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the next morning sent Berlioz a present, a check for twenty thousand francs.

Berlioz's talent for abnormal orchestral coloring was worked out in still more marked manner in his great Requiem, where an unprecedented combination of instruments is required; and in his dramatic cantata, "The Damnation of Faust," and elsewhere. His influence as an orchestral colorist was very lasting, and without it the later innovations of Wagner, Liszt, Saint-Saens, Tschaikowsky and Richard Strauss would not have been possible.

This account of symphony in the XIX century would not be complete without mentioning the beautiful works of Mendelssohn, of which there were at least three notable ones: The Scotch, in A minor (1842), the Italian, A major (1833) and the Reformation (1830). These works had considerable vogue for many years; they belong rather with the aftermath of the classical than with the romantic proper.

Schumann, also, wrote four symphonies between 1841, in which year he seems to have written his symphony in B flat, the Rhenish, and that in D minor; and in 1846 he wrote that in C major. These works are now highly esteemed for their poetical ideas, but they fail from the technical standpoint, in consequence of Schumann's lack of technique.

Another composer once in great vogue but now forgotten is the violinist Spohr. It is difficult, in the total absence of Spohr's symphonies from the concert room, to say exactly what qualities they possessed. Most likely they distinguished themselves first of all by a good treatment of the strings, smooth and rather cloying chromatic modulations, and a general tendency to rich and sensuous color. Spohr was a curious artist. While opposed to the last period of Beethoven and speaking slightingly of Weber, he nevertheless lived to welcome the first works of Richard Wagner, and brought out at Cassel the "Flying Dutchman" and "Tannhauser," and would have brought out "Lohengrin" but for a quarrel with the intendant. An artist capable of this degree of insight must have had a certain mastery of his own. Moreover, Spohr also holds another distinction in the history of this department of music, in that he was the first to conduct symphonies with a baton. He stood and used his violin bow,

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most likely quite as the late Johann Strauss used to conduct. The previous fashion had been for the conductor to play first violin, or wanting ability to do this, to sit at the piano and nod the entrances for the performers. Spohr was a good orchestral chief and he rightly divined the advantage of the baton.

The true successor of Berlioz in the fantastic symphony was Liszt, who during the Weimar period, i. e., between about 1848 and 1860, composed no less than twelve "Symphonic Poems" and two long and elaborate Symphonies. These former were symphonies of one, two or three movements, according to the subject. The long symphonies were programistic. The first on the list, but the last in order of composition, was the "Faust Symphony," which is in three movements, entitled "Faust," "Gretchen" and "Mephistopheles." The Faust is the allegro movement, wavering, yearning, and excited. Gretchen, noble, sweet, pure. The finale is full of the Mephistophelean humor, of which Liszt had so much. Another symphony is called the "Dante" symphony. It is in two movements: Inferno; Purgatorio. The latter closes with a Magnificat. The symphonic poems are all shorter. The titles are: "What One Feels Upon a Mountain," "Tasso," "Preludes," "Orpheus," "Prometheus," "Mazeppa," "Festival Sounds," "Lament for a Hero," "Hungaria," "Hamlet," "The Battles of the Huns," "The Ideal." In all these works, which time has shown to be of by no means equal merit, the instrumentation is highly colored and clever and the working out of themes suggestive, occasionally Mephistophelean and sardonic, and occasionally as realistic as possible. Naturally the noisiest pieces have not remained in the repertory.

Nearly related to the symphonic poems of Liszt are those of his friend and follower, Camille Saint-Saens. There are four symphonic poems by this artist, and all are well known, the last least so. In their order they are: "La Rouet D'Omphale" (1874), "Phaethon" (1874), "Danse Macabre" (1875) and "La Jeunesse d'Hercules" (1875). Previously to this Saint-Saens had written three symphonies, and two have followed later, E flat (1856), F major (1856), D major (1863), A minor (1878), and C minor (1886). These works are distinguished by qualities not unlike those of Liszt, but more clever and more delicately done as to the orchestral coloring.

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All these works of Saint-Saens follow Liszt's idea of reducing the four movements of a symphony to one, for the sake of greater unity. Variety is sacrificed; unity augmented. This idea is an example of the great underlying conception of the modern managing editor (who may be taken as the most coffplete embodiment of the spirit of the age), that blue pencil is medicine for the soul.

Meanwhile we have seen in the sketch of the opera how the entire musical world for the last half century has been given over to Wagner. For a time this new voice deafened the ears of mankind to all other sounds. But later several gifted geniuses have arisen who have enriched the orchestral repertory with works of distinction.

To complete the story of the romantic school we have to speak of the great Russian composer, Tschaikowsky. This highly original and impassioned artist happened to live after Glinka, who had opened the ears of the Russians to the possibilities of national forms of art combining their own racial peculiarities of rhythm and melody into art-products of universal validity. Accordingly, Tschaikowsky began with opera, which he treated from a national standpoint, producing eleven successful works. Symphony he began in classic spirit. Despite his intense emotionality, he liked Mozart better than Beethoven; and Beethoven far better than Wagner. His tastes were curiously Italian, and all through life he excelled in emotional cantilena, which towards the last he brought to a high point of perfection. Accordingly in his first four symphonies beauties are indeed abundant, but also weaknesses. The touch is not sure. There are moments of mastery. But in his "Manfred" symphony he struck a high-water mark of emotional expression and musical beauty. In the fifth symphony, in E minor, he went farther, and in the great "Pathetique," in B minor, he carried the art of orchestral painting as far as it had been carried up to that time. These works rested upon many experiments aside from those of the eleven operas which he wrote for the Russian stage. Among his compositions are several orchestral overtures founded upon a program, and seven symphonic poems: "The Tempest," "Francesca di Rimini," "Manfred," "Romeo and Juliet," "Hamlet," etc.

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The world at large has accepted many of these works, particularly the fifth and sixth symphonies and the "Manfred" as tone-poems of great significance and beauty. In all of them the orchestral coloring is very strong, and in all there is a more than Byronic fondness for the morbid, the strange, and the intensely emotional. Some critics go so far as to deny this intense emotionality a place in symphony, prefering to relegate it to opera, where its meaning and force would be so much more easily understood and the unusual orchestral means employed so obviously condonable. The eminent American conductor, Mr. Theodore Thomas, has taken this view in at least one interview. This, however, is to befog the issue. Tschaikowsky called the works symphonies, and symphonies they certainly are in many particulars of their form. The name, therefore, is likely to stand. And it is still uncertain whether later musicians will accept the strongly marked harmonies and bizarre moments of orchestral color of Tschaikowsky as they have accepted everything of the past, Beethoven included; or whether the long-expected Messiah of musical criticism and genius will appear and affix to them the authoritative mark of condemnation, and the world go back again to the childlike sweetness and optimism of Mozart.

Tschaikowsky is by no means the last word in this department of art, for we still have Richard Strauss to reckon with. This young man, who is one of the greatest orchestral conductors of the present time, is a Munich product, his father having been an orchestral player, and the young Richard having acquired one after the other every instrument in the orchestra. Upon many of the more difficult he is quite a virtuoso, and when some player comes to him saying that such and such a passage is not possible upon his instrument, they say that Strauss takes the instrument and plays the passage once or twice to show that it is quite easy. Up to the present time Richard Strauss has written symphonies and symphonic poems bearing the following titles: Symphony in F minor, op. 12; "Italy," Symphonic Fantasia, op. 16; "Macbeth," symphonic poem, op. 23; "Death and Transfiguration," symphonic poem, op. 24; "Till Eulenspigel," op. 28, and last of all, "Heldesleben." The general character of these works is sensational in the extreme, the instrumentation clever but full

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of dissonances, passing notes, and changing notes of every kind in many voices at once; and the subject matter or ideas intended to be represented are such as to justify the employment of these means, if anything can do so. It is as yet too soon to say whether these works will find an honored place in the repertory. At present they belong with the curiosities of symphony.

Meanwhile throughout the century a few writers have worked along classical ideas. It has already been noted that Schubert, Mendelssohn, and even Schumann, in their symphonies confined themselves to the classical ideals. Even in the case of Schumann this can hardly be denied, brilliant romanticist as he was in song and upon the pianoforte. He seems to have honestly tried to write symphony in such a way as to satisfy the devotees of this form of art, and he succeeded nearly enough to forever cast down his four works in this school from occupying a leading position in the repertory of the advanced romantic. In fact one might say truthfully, as Mr. Theodore Thomas once remarked to the present writer, that Schuman was no symphonist. He lacked both the technique of orchestral color and still more the art of fluent and consecutive discourse. It was not by accident that he took for his mouthpiece the eccentric Kreisler. All his pieces are strongly marked short moments which succeed each other but do not flow into each other. Accordingly he was properly the composer of short pieces; and it is by accident and by happy fortune when a succession of short pieces builds up a complete whole, like the movements of the Phantasie or the Carnaval.

The greatest of the symphonists of the last half century was Johannes Brahms. In the earlier chapters of this history we have seen with what ardor the first compositions of this serious young man were greeted by Schuman and Liszt. In another part of the present issue much is said of the first concerto for orchestra and piano, a serious and noble work of truly symphonic proportions. This was written before 1859. Four symphonies followed in this order: No. 1, C minor (1876); No. 2, D major (1877); No. 3, F major (1883), and No. 4, E major (1885). The most genial of these is the one in D major. All are strong, well made, and highly sig-

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nificant works. In point of orchestral color Brahms sets his palette in moderate tones. Very strong contrasts of color and highly seasoned instrumentation he avoids as unworthy a serious artist. His idea of music is peculiarly serious, deep, confidential and subjective. In everything he writes reserve is a notable quality. In point of constructive technique he is one of the greatest since Bach, and like that great master is likely to be more and more highly revered. Brahms is romantic despite his adherence to classic proportions. The subject matter is full of emotion, deep feeling, manly resolution and life.

Another great symphonist of the same period is Dr. Antonin Dvorak, a Bohemian composer, and curiously enough this is the first time his name has occurred in the chapters of the present series. Dvorak is a composer who in idea is like Haydn. He delights in developing long movements out of short and apparently insignificant motives. A Bohemian by stock, he has no lack of fire; but his musical gait is classical in the extreme. Yet he is a masterly colorist and intensely clever in treating themes. Few recent writers but Brahms are to be mentioned before him in this respect. In his symphony in E minor, No. 5 ("From the New World"), he employs themes of quasi negro origin, in the hope of creating an original American school of music. Nothing bids fair to come of this experiment, but it is at least interesting. His five symphonies had the following dates: No. 1, in F major (1871); No. 2, in E flat (1874); No. 3, D major (1884); No. 4, D minor (1885); No. 5, E minor, "From the New World," (1893).

With this general survey we have completed the outline of the history of the nineteenth century in so far as symphony is concerned. There remain, however, a vast number of gifted composers who have written in this form, and have for a time gained considerable popularity, but whose works do not enter into the great world current, with which alone an outline story has to do. Among the names of this class are Gade, whose eight symphonies were produced between 1843 and 1869; Asger Hamerik, whose four symphonies date between 1880 and 1884; Max Bruch (1868-1869); Raff, eleven, between 1863 and 1883; Rubinstein, six, between 1854 and 1885; Volk-

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mann (1863-1865), and many other names there are, of from one to four or five works of this class. May they rest in peace!

Taking the story of the century as a whole, we find in the department of symphony the same progress as in that of the pianoforte; namely, from a purely musical ideal to one of intense emotionality and of significant meaning of a mental or subjective character, as distinguished from one purely tonal. The entire progress has had its roots in the natural desire of every new genius to go farther than his predecessors; and in a deeper but for long time latent feeling that music is capable of touching deep springs of human life. All the efforts to tell a story by means of music rest upon the composer's recognition of his being moved to his inmost depths by music. He therefore seeks to discover the ways in which this is done. A few points lie near the surface. The pulsation may be quick or slow, suggesting bounding life or repose; the tonality may be major or minor; dissonances may be but slightly used or be employed with lavish hand. Moreover, the ear may be taken with piquant contrasts of color, stunned by overwhelming contrasts, or seduced by "linked sweetness long drawn out." Wagner explored the emotional possibilities of harmony as they never had been explored before. Whatever else one may think of his music, it rarely fails to take the attention and to leave the impress of a vigorous and highly concentrated mind.

It is very unlikely that the highly sensational productions of Richard Strauss will ever come into the category of the permanently prized poetry of the tone-world. Extravagance of diction, fantastic construction and forced contrasts have never characterized pure literature, either in tones or in words. He is a passing phenomenon. It is likely, however, that later on a symphonist will arise with masterly constructive technique, fine sense for values of color and tonality (for both these elements enter into poetic coloring, the latter even more than the former) and a sustained musical ideality capable of writing symphonies as richly handled harmonically and orchestrally as Wagner's operatic work, and at the same time full of the lasting qualities of human ideality, nobility and beauty. But it is idle to speculate in advance upon the probable form or outlines of the new work. Symphony waits for a genius.

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# "DURBIN-ON-A-LOG." A RURAL MASTER-WORK.

BY EUGENE E. SIMPSON.

Sometime, perhaps early in the teens of the present century, a family named Durbin moved from Virginia to the wilds of one of the western states. Neither biography nor tradition has ever yet ascribed any unusual force of intellect or any great amount of enterprise to the representatives of this tribe. Indeed, someone has said that while the ancestors were still resident in the mountains of Virginia a westward traveler passed their home, and, having their curiosity thoroughly aroused by the turning of the wagon wheels, they followed on and on until they finally brought up in the state which henceforth remained their home in the great northwest territory. The story is evidently false, and has been invented, it is presumed, by one who would besmirch the fair fame of the Durbins.

But there has been ever present with this people a deep-seated family pride. No one has been able to guess what it ever had for a foundation, but it has proven steadfast for the greater part of the century. When the family first came west, the growing generations mingled in matrimony with the other pioneers of the prairies; but soon came retrenchment, and henceforth Durbins married cousins and cousins' cousins, until now, as the Arab certifies to the pedigree of his steed: "his sire was a Kohelian, his grandsire was a Kohelian, and his dam was a Kohelian purer than milk," a Durbin of the present is perhaps ninety per cent pure blood after his own kind.

The Durbins naturally settled around the forests and the streams of the new territory, as the pursuit of hunting and fishing offered least occasion for bodily toil. As the country became more generally inhabited around them the necessity for exertion became greater, so they began to fell the trees among which they lived. With the earnings from chopping and a small effort at agriculture on the cleared places, they have managed to eke out a very fair existence. That many

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among them are physically and intellectually degenerate is easily comprehended from the conditions stated above; but it is just to say that they are not all "branch water people," as their neighbors sometimes designate them. Some of them make very good citizens in the country localities which they inhabit.

With a people so very clannish it is natural that they should depend almost exclusively on the numerous near and distant relatives for such social intercourse as is necessary to the enjoyment of life. Dancing has always been the chief social function. Now what does this imply? That there must be fiddlers, of course.

The need of accomplishment has been so pressing that at no time in later generations has a male Durbin been considered in good standing until with the violin he has mastered the family classic. Where and how this composition ever originated are questions which might involve about such research as "the origin of species," but you shall at least know it as it is under its revered title, "Durbin-on-a-log."

* * *

We may call a certain young man Jim, and say that he lived upon a large farm situated partly on the prairie, and partly on timber land through which small branches and creeks of varied importance found their mazy way. On the same farm Jim's father employed another gentleman of about twenty-five. This was John. He had been reared in the mountains of Carolina and cared for nothing much but his monthly wage and the occasional attendance upon a country dance. Ordinarily, his word was as good as his bond, and, though he toiled here incessantly for sixteen dollars per month, he was himself possessor of a hundred acres of the soil in another county, so that there was nothing particularly the matter with his bond. But for the sake of his own kind of fun he was every ready to manufacture statements, which, if subject to assay, would fall far short of a single karat. Then there was Sidney, an unsuspecting youth of twenty, who had become so enamored of a young Miss whom he had often met at parties, that he was willing to attend any frolic within a radius of fifteen miles, if there were the prospect of meeting his

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beloved "Flo." Jim and John had become closely acquainted with a cousin of the Durbins and one day this cousin felt constrained to invite the two friends to a Durbin dance for the same evening. The invitation was very informal, as indeed all Durbin functions are, so they accepted conditionally and began immediate search for an excuse. During the morning, however, John's fertile mind realized this as a rare opportunity to have some fun with Sidney. By noon he was the possessor of finished details for the mischievous ruse.

"Sidney, do you want to go to a big frolic tonight?"

"Where?"

"Over here across the creek, about four miles. There's going to be a house-warming over at some fellow's place. Jim and I have about decided not to go. It is too muddy to drive and we have been out so much lately we rather hate to take such a long walk and lose so much sleep. We saw Bob Pointer, though, and he said Will Jackson was going to bring Flo and her sister. If you do wish to walk over, we may not mind going with you, however."

The die was cast. Soon as they had finished the evening meal they removed their overalls, donned some better garb, pulled on their high top rubber boots, put shoes in their overcoat pockets for later use, and started out across the farm afoot. The first mile was easily accomplished over the soft blue grass pastures, but from this time on they were in muddy difficulties. The leaders were careful to take across numerous cornfields which during the spring rains were hardly navigable by any beast of the field, and much less so by men in heavy boots without rudders. Sidney bore up bravely under the trials and soon they came within sound of tramping feet which in the distance seemed to have the lock-step regularity of regimentals.

John claimed he was not sure if this were the place they sought, but they would at least go up and see. As they climbed over the fence into the yard Sidney reported on a discovery. "This is the house of that old Bill Durbin. I came over here last summer to trade ponies with him, and there is the same old yellow dog."

By this time the dancing had ceased, and the merry-mak-

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ers, who had been notified of the arrival by the "same old yellow dog," were standing in tiers in the open door of the log cabin, gazing at the new-comers. John said surely this must be the place, so they began the exchange of footgear and were soon ushered into the cabin, where they were admired as a truly distinguished company.

There were rare impressions for the eyes of the visitors. A cabin with two rooms; in the kitchen, where the dancing was carried on, the stove and the cupboard occupied no small portion of the alloted twelve by twelve. From each of the two pegs on the wall hung a horse collar; there was some dried calamus root and other medicinal herbs hanging from the same. In the other room were three beds and a child's cradle. Over the cradle and a sleeping infant were piled the wraps of the company until hardly a breathing space remained. Some old men, who took no part in the dancing, were busy with a game of cards by the light of a single candle, while the smoke from their cob pipes and home-grown tobacco greatly discounted the efforts of this hard-worked illuminator. The old women who sat around the stove in this room were participants alike in the luxury of the pipe and they talked of their neighbors' affairs with that same freedom and enjoyment which attends the deliberations of a sewing society.

Let us proceed to the dance. I cannot introduce you to all the company present nor mention the particular shades of calico gown most in favor with the ladies, but I can gladly call your attention to the peculiarities in nomenclature, which, by reason of distracting numbers, had become necessary with the Durbins. There is Joe Durbin. And Joe's Joe, and Buddie Joe, and Biscuit Joe; and Jim, Jim's Jim, Mule Jim and such other combinations as are too difficult for my genealogical talents to enumerate.

Soon the fiddler took his position in the corner by the kitchen stove and the call was given to secure partners for a quadrille. No time was lost at this. After the accustomed process of "tuning up" the fiddler drew his bow and the company was in the immediate vortex of a stately moderato maestoso. It was the thrilling tune, "Durbin-on-a-log."

Other selections by this fiddler were strangely related to

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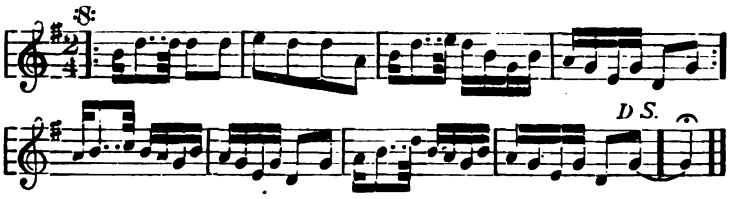
the above original, many amounting to little more than paraphrase. This tune is performed rather slowly, in as droning a manner as possible, and with the down beat always strongly accented. Played in this way, it has a ponderous swing;

hence the peculiar lock step effect observed by the approaching visitors, of whom the writer may here acknowledge himself one.

By about 11 o'clock our curiosity was fully satisfied. We started home with Sidney, and this time led him gently and tenderly through wheat-fields six inches deep in mud, over rail and barbed wire fences, through a great timber with which he was not sure we were thoroughly acquainted, and finally landed him safely home. He had not seen his "Flo," but was partly compensated by glimpses of a strange life. He forgave us nominally, so with clear consciences we lay down to peaceful dreams.

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One of the most thoroughly enjoyable and purely musical events in the present season of the Chicago Orchestra was Mr. Leopold Godowsky's performance of the Brahms' first concerto, in D minor, at the sixteenth concert. This remarkable work had never before been played in Chicago, if at all in the country. Owing to its peculiar character, and the halo of incomprehensibility (the "cold grey color," as Mr. Fink calls it), which in popular estimation surrounds the brow of Brahms, the work is rarely attempted.

This first concerto of Brahms is a work in which a musician can take an interest, although it is peculiarly ungrateful to the player, in part by reason of very serious technical demands, and in part because the moods intended are nearly all serious, grave, and deep. At first sight the whole work hardly seems to afford a single opportunity for brilliant playing, and for sensational climaxes, such as a virtuoso so well enjoys and so well knows how to work up. Such, also, as an audience expects from a celebrated artist—particularly from one so well known to be far above the line in all points of pianoforte mastery. This was the sort of problem to appeal to Mr. Godowsky. Here was a foeman worthy of his steel. A work undoubtedly masterly in construction and in conception, full of the deep spirit of mysticism so beautifully illustrated in Brahms' later work, the German Requiem, and capable of being worked out into a veritable symphony in which orchestra and solo instrument would have an equal opportunity.

* * *

The history of this concerto is curious. It was written somewhere about 1859 and published in 1861. Just after he had composed it Brahms played it in Leipsic with a complete

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fiasco. This was January 27, 1859, and the "Signale" spoke of the work as a "series of sterile deserts and barren wastes," a "forty-five minutes of choking and strangling," etc.—all in real German style duly set down, with a German frankness more than brutal—almost human. The "Neue Zeitschrift fur Musik" (Schumann's creation) deplored its "complete lack of all the necessary qualities of a work for public appreciation." Rather hard on Brahms. Another paper intimated that no artist less conceited than Brahms would have had the impudence to offer such a work to the Leipsic public.

This verdict was, indeed, handsomely retracted when, January 3, 1878, Brahms played the work a second time in Leipsic. He then had distinguished success with the audience, but as this was after the German Requiem had placed his name among those of the recognized immortals, it is likely the success was more personal than for the work itself.

* * *

Speaking of the Brahms' compositions of this period, Dr. Deiters says:

"Side by side with these two works (the Serenades), which are written in a lighter vein, appears one of a very different character which, from the style of the subjects, might be set down to an earlier period, but which, for perfection of form and arrangement, for an unceasing flow of inspiration, unblemished by any over-boldness, undoubtedly belongs to a later date—we mean the piano concerto in D minor (op. 15).

"How different the spirit that pervades this work from the bright and sunny tone of the Serenades. Conceived in a grand style, a vein of sombre passion prevails throughout, which announces itself in the wild, stormy opening. In the first bars the powerful opening theme carries us into the most extended intervals. A grand, almost dramatic, development leads us through strong emotion, feverish haste, and deep lamentation, back to calm and hope when the composer, to express his depth of feeling, enfolds us in all the magic of his harmony. Better still, he knows how to charm us in that wondrous adagio wiih its luminous melody, while we are fairly carried away by the powerful, rapid finale. Two remarks suggest themselves upon this concerto, unique in modern musical literature. First, that notwithstanding the bril-

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liance and difficulty of the piano part, there is no tendency towards a display of virtuosity; the pianist has no mere empty, bravura passages to execute at will, but the piano shares with the orchestra the fundamental ideas of the work. Secondly, in all his modulations there is a tone of warmth and penetrating emotion belonging to the third Beethoven period, so dear to all admirers of that master, which Brahms has reproduced in his later works with such particular effect. Whoever wishes to understand him, and inquires into his models, will soon be convinced that he has identified himself with none of the earlier masters so entirely as with Beethoven."

* * *

Whatever the verdict of those who heard this concerto at its early performances, German criticism has now accepted it as belonging of right among the most noteworthy and epoch-marking works of its class, and this mainly for the depth and nobility of the moods it creates. In respect to moving directly upon the feelings of the hearers, I know of few works so powerful. Reimann, in his very interesting book upon Brahms (Johannes Brahms: Harmonie, Berlin, 104 large octavo pages—only in German. Recommended to readers) says: "To the mighty, heaven-storming motive, which breaks forth like a thunder storm, presently there follows a most beautiful and spring-like second theme." But Dr. Riemann is too brief. He ignores a host of particulars which have to be reckoned with.

The work opens with a long tutti by the orchestra, this vigorous, "heaven-storming" motive, forms the foundation of the movement, but is followed a little later by transitional matter of less severity. Presently another idea comes, in F minor, of which the piano makes a good deal later on. Again the first mood returns, even more vigorous than at first, and quiets down for the entrance of the solo instrument. This comes in, singularly enough, with an entirely new subject, but still in D minor, a quiet meditative subject, yet having in it capacity for doing and suffering, as we find very soon. All through this part of the work the orchestra either leaves the piano alone or helps it out where it is weakest, as with a

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few pizzicatti of the double basses, and a sustained note here and there. The solo instrument is in the foreground and for some time in the same quiet and meditative vein with which it enters; at the last, however, the solo warms up, and with the same motive reaches a great climax and brings back for the piano itself the grand motive of the beginning. In the original the writing at this point is ineffective, owing to the motive being given in three octaves and with long-sustained trills in all three octaves. This is impossible against the orchestra, owing to the limited power of the fingers when the hands are so spread out. But by the simple expedient of taking them with interlocking bravoura trill effects, the imposing idea of Brahms is brought out very effectively. After this climax, and a few measures rest for the player, a softer passage enters, of a highly poetical mood, the orchestra now leaving most of the work to the solo instrument. It rises to a limited climax and dies down to permit the reappearance of the subject in F minor, which is transitional, leading towards the real second subject, a beautiful lyric idea in F major.

The solo instrument has here a long and very beautiful piece of work, including not only the lyric second subject but also the closing theme, leading to the working out. Towards the last the technical demands are very taxing, but the effects are poetical and musical rather than bravoura. It is one of the most delightful pieces of work I have ever heard between piano and orchestra.

The working out is carried on in a very stormy vein. Great octave passages, broken reminiscences of all the leading ideas, quickly changing moods, and always a musical idea ruling and pervading—such is this great cadenza-like middle part of the first movement. Later on the solo instrument brings back the first subject and so the recapitulation with many novel and beautiful particulars. The whole movement is very long, more than twenty minutes, and like a symphony. While the solo piano has plenty of opportunity for virtuoso work, there is very little for mere display; the solo instrument generally subsides into a partial repose as the orchestra takes the lead again.

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The second movement is a lovely and reposeful theme in D major, 6-4 measure, the same as the first movement. Over the soprano part in the orchestral score Brahms wrote a phrase of words: "Blessed is he that cometh in the name of the Lord" (Benedictus qui venit in nomine Domini). Nothing could better define the character of this movement, which affords many beautiful moments, and throughout it is worked in concert between the solo instrument and orchestra with a truly righteous understanding of the possibilities of the instrument. Then comes the rondo, very strongly marked, bravoura-like, and tempestuous—very effective if well interpreted, but not of any such difficulty as the first part.

It would be folly to claim for this work that it throws light upon the technical handling of the pianoforte as such. While many methods peculiar to Chopin are here employed in novel ways (as in the left hand arpeggio effects, etc.) the treatment of the instrument as a whole is different and quite Brahms like. But the work is valuable primarily as music; and considered as a pianoforte concerto, valuable as illustrating ways for the instrument to co-operate with the orchestra in expressing and awakening moods. In the latter respect it is perhaps the strongest work of all piano concertos, excepting perhaps (but not certainly) the Tschaikowsky concerto in B flat minor. The latter, of course, is a far more brilliant work and more appealing from an external standpoint.

* * *

I doubt whether this work was ever played better by an artist than by Mr. Godowsky upon this occasion. Naturally with a technique practically unlimited, and with great range of force and consummate judgment and insight as to applying dynamic shading, there was nothing to fear in this quarter. The work had been studied with the utmost seriousness and the sole object of the player was to recreate its beauties in the hearing of the public. Mr. Thomas co-operated in the same spirit and there was very little to wish better. Parts of the first movement would probably have been still more effective at a slower tempo; but here Mr. Thomas drove. The slow movement would have been better a trifle faster—with more movement. The finale was great. Nothing could better

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illustrate the estimation in which Mr. Godowsky is held in this city than his reception by the public upon this occasion. There had not been the slightest effort to star the occasion or to make any especial account of it. The program notes had almost "hoo-dooed" the affair in advance by saying (for which there is not the slightest foundation) that the work had been composed immediately after Brahms had heard of the collapse of his friend, Robert Schumann, and that this might "readily account for the seriousness and anguish expressed in the music." Seriousness there was in plenty; but anguish, nowhere, excepting in the bosoms of those insensible to real depth and nobility in music. Upon completing the work Mr. Godowsky was recalled six or more times in succession, but he declined to play an encore. Better than the applause at finish was the intensity of the listening, which was certainly very unusual in degree, even for this audience, which upon occasion takes its music quite seriously. The program book also had another mistake in saying that the theme of the Adagio had been originally intended for a "Benedictus." The mistake arose from Brahms' affixing the words above the soprano part in the score. It was a semi-humorous way of explaining his conception of the totally different standpoint of this movement from that of the preceding—which by implication had not come "in the name of the Lord."

* * *

I have received from that irrepressible commentator and acute observer, the pianist, Mr. Emil Liebling, a long and semi-private letter discussing this occasion from several aspects different to the ones mentioned above. The letter begins by differing with me upon the true value of the Moszkowsky concerto, in which Mr. Liebling made such a splendid success at the Mendelssohn concert, mentioned last time. The playing richly deserved every bit of the success, and I fully recognized its merits and the careful preparation given this work by a practical teacher whose time is in full demand. He says:

You seemed the other night to be rather disgruntled at what you termed an abundance of passage work in the Moszkowski concerto. But what on earth are concertos written for, if not for the display of

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the executant? The peculiarity of each and every reproductive artist and of each separate pianistic epoch are thus brought within condensed and definite limits. We can thus adequately judge of Mozart's playing by his D minor concerto; of Mendelssohn's peculiar points by the G and D minor concertos. We know exactly what Liszt excelled in by studying the E flat concerto. Rubinstein vividly stands before us once more when we listen to his D minor concerto. We can almost see and hear Chopin when wailing through his Largetto and Romanza from Op. 11 and 21.

That the musical value differs in proposition to the individual gifts of the productive genius is natural, but the 'raison d'etre' remains the display of the pianist. To upbraid the composer for furnishing the material for the same, or to criticise the artist for availing himself of the opportunity, is to beg the question altogether. The exigencies of the public are likewise to be considered. I do not mean that small band of bigoted and fanatic followers of abstruse potentialities, but the public at large.

The attitude of the artist likewise differs; it may show a noble self-abnegation for an artist of Godowsky's caliber to efface himself and sacrifice an easier-obtained triumph by playing the Brahms Concerto, but it is an open question whether the issue warranted the heroism involved. The masterly sterile work which may here and there be illumined by climacteric isolated periods of incidental musical effect or suggestiveness was made not enjoyable but tolerable by Mr. Godowsky's performance. You know that I have been a most consistent admirer of his art from the first and that I am peculiarly amenable to pianistic delights; and, being perhaps, naturally endowed with some critical faculty, I am also able to take an all around view of every artist. It is so easy to criticise them all for what they omit doing that it has become a difficult matter to give credit for those attainments which are theirs justly. In no other art branch is criticism so vapid, uncertain and vicious as it is in music. The acerbity on one hand and the insensate adulation on the other which is meted out with or without object or consideration (pecuniary or otherwise) is simply incredible.

To discuss either the concerto or its presentation in detail seems trite. To criticise Brahms is to bring down on one's devoted head the anathema of the musical world, to write oneself down several kinds of an ass, but it is at least not reprehensible to express individual opinions, and for the life of me I hear no music in it.

Mr. Godowsky's technical apparatus is so inconceivably complete that nothing is to be said on this score. I thought the ending of the Adagio wonderfully well done and in every way the performance was a marvel.

That he has marked limitations is probably news to you, but nevertheless they exist, just as there are spots even on the sun; but there is no need to dwell on restrictions which are purely physical and

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which only serve to throw the superior excellence into strong relief.

To weld so diffuse a work into a homogenous unity, presupposes musical gifts in the best sense of the word, of so high an order that on that score also one can but admire Mr. Godowsky. The magnetism which his performance lacks and fails to evoke in others is more difficult to locate; perchance there is too much reasoning faculty active while he plays to permit of a display of the emotional element. The fact remains that he does not make just that impression which the other great virtuosi make; it is immaterial whether it is desirable to make that impression or whether it is made by fair means or foul, but the fact remains that Godowsky does not excite an audience. On the other hand, he has always astounded the cognoscenti, and of course the connoisseurs after all make public opinion.

I am not at all impressed with the "vox populi," if that was the only paramount consideration, public musical activity would be at a very low ebb, and it is the manifest destiny of exceptional artists like Mr. Godowsky to play a Brahms Concerto, or Bispham to produce the same master's "Serious Songs." That my own bent is diametrically opposite does not blind me to the grandeur of the works involved, nor the stupendous reproductive mastery necessary for a satisfactory presentation of them; nor the value to art in general.

Thus from every point of view I can claim that the discriminating homage which a man like myself brings to Godowsky, and which is based upon a thoroughly competent review of all concomitant details which enter into the complex problem, must be more satisfactory to him than the syncophantic worship to which he has been subjected. I notice with great regret that he is to leave for Paris, for he has given a distinct imprint and impulse to local musical and pianistic conditions.

Whether the cause of art is furthered by playing everything in double thirds of octaves, or by inverting parts, remains to be seen; you do not become taller by walking on stilts, nor increase the intrinsic value of compositions by making them more difficult; beyond a certain limit technic becomes more awkward than difficult, and remains so, which accounts for the fact that certain works by Liszt, Rubinstein and Henselt are never used. Godowsky's original works are clever, but did not impress me as suggesting a new era in musical life. His future career will be a matter of greatest interest to me, who rather enjoy the attitude of a disinterested (and disillusioned) observer; if the claims which have been made in his behalf are correct, he will naturally take the leading position in Europe and all the other lights will dim into lesser brilliancy; if, however, he fails to make just that success, if it is not an overwhelming revelation to Europe to have him there, then I think a more conservative estimate of his powers will take the place of the present disposition to overrate. It is a case of "Aut Caesar aut nullus;" I hope it will be "Cae-

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sar Imperator" and will be the first to congratulate the new dignitary.

That "Medea" suite was a horror from the first cacophonous dissonance to the end; Duvivier's pieces are well made and show a very experienced hand; I wish that I had his knowledge of the orchestra. Thomas is a great old leader, after all. I have been looking for you to rake over the coals that minister who publicly accused the musical profession of intolerance and jealousies; of course the statement was a base libel and should be promptly reproved. There are many other matters which I should like to discuss, but to-day I forbear.

* * *

With regard to the Moszkowsky concerto, I frankly admit the force of Mr. Liebling's position from a practical standpoint. The fact remains, however, that the work is at least not deep, if pleasing; and that the solo part consists mainly of brilliant passage work. I have no doubt that Moszkowsky wrote as fine as he knew. And certainly he has found an able exponent in Mr. Liebling.

With regard to the actual merit of Mr. Godowsky's performance, I gladly welcome Mr. Liebling's reinforcement. My own attitude of loyal admiration for this artist has been more aggressive than perhaps becoming, because I found here a tendency to place him as merely one of our local pianists. So he is; but what a one! Upon acquaintance with this man and his works I have recognized a great artist, a very great artist, as all of the cognoscenti do. And this is the reason I have said so without waiting until he had gone to Europe, as Boston did in the case of Busoni.

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In the symphony concert of March 3d there were two novelties: A Suite, "Medea," by Mr. Vincent d'Indy, and two movements of a symphony by Mr. A. D. Duvivier. The latter were well made, conducted by the composer, and pleased the audience, especially upon the evening concert. Mr. Duvivier is an experienced composer and conductor. His opera, "Deborah," was played in Paris in 1869, I believe it was, and he carries a gold medal presented him for important services to the French republic during the Commune, of 1871. It was a pleasure that he had the present recognition in Chicago. The symphony is new, having been written last year. It is

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full of life and is better worth hearing than most works by younger men.

After hearing Mr. Vincent d'Indy's Suite twice, I regret to say that I do not understand it. Sometimes I think I do; then I am doubtful. It is very advanced. It is clever in orchestration, novel in thematic treatment, and needs to be heard several times. Mr. d'Indy has always played the advanced role. He belonged to a society or coterie of advanced young musicians in Paris, devoted to Wagner and beyond; and his own compositions were so far beyond that they surpassed the immediate capacity of his companions. It is likely, however, that this work will improve later on.

It is a curious circumstance that a composer so iconoclastic as this one should be so much occupied with restoring the old liturgy in the Romish church, particularly the Palestrinian school. It is a case of extremes meeting. Mr. d'Indy certainly is a composer of the highest possible ideals and is a very sound and intelligent musician.

In the next following concert Richard Strauss' symphonic poem, "Heldesleben" (Hero-Life), was given. If d'Indy is advanced what shall we call Strauss? This bold and gifted young Phaeton, apparently understands all about the horses and chariot of the sun, but his driving is unquestionably reckless. In the Hero-Life he has certain very long themes, full of unusual intervals, which may mean anything or nothing; and of these he develops his story, carefully following a program of incidents which must always be placed in the hands of the hearers. When you attend carefully to this program you imagine now and then that you know the point reached. Presently, however, Strauss eludes you, and whether he is now at regret, disappointment, sorrow, indigestion or weight of soul, you haven't the slightest idea.

As for the music itself, it was well summed up by a critic (and a remarkably careful observer he was, too), who said that "when Strauss merely writes music, he is commonplace; and when he writes story he is extravagant and unintelligible." At the risk of being set down a reactionist, I must say that he sounds to me uncommonly like a "bluff." It puts up great pretenses; it accomplishes very little. I object to the

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size of the mountain, the hardness of the labor, and the microscopic mouse at the end of it all. I doubt whether art is subserved by this sort of thing. Some three years ago Mr. Theodore Thomas nearly occupied this position himself. He classed Strauss as a composer with great technique but with little to say.

It happened at this concert that the Wagner-Siegfried Funeral March came directly before the Hero-Life. The contrast in concentration, significance of theme, precision of working out, and results attained, was strikingly against Strauss. Naturally we had heard the Wagner piece many times. It is open to claim that when we have heard the Strauss work many times this also will clear itself up and its themes sound suggestive, definite and full of life. But I doubt it.

* * *

The annual libation to the manes of Beethoven, by playing his ninth symphony, took place this year March 10th. Mr. Thomas contented himself by giving only the first three movements. As a good deal is said of this work in another place in this same issue, I will say no more here than to praise the playing, which was admirable.

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As I have several times spoken reprovingly of the manner of the Chicago orchestral players when they happen to have any other conductor than Mr. Thomas. I think it right to say that this year their manner in observing Mr. Wild's baton, at the Mendelssohn concert, was thoroughly serious. Possibly a part of this which seemed to me seriousness may have been anxiety to make it out; but the effect was the same. Mr. Liebling's accompaniments were played to a turn.

I would also praise the violin playing of the concertmaster, Mr. Leopold Kramer, who seems a serious, competent and gentlemanly artist, deserving of more fame than he gets. There are many good men in the orchestra.

I do not count the two harpists in this category. It is a case of two small blades of grass where one good one would have more hay in it. When the orchestral association found out that Mr. Edmund Schuecker, the great harp virtuoso, had decided that the Chicago climate would be too unfavorable

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to him and so accepted for next year the splendid offer from Vienna, which has been pressed upon him these two years, he was immediately discharged, upon pretense of non-attendance at rehearsals—illness having intervened upon two occasions this season. One weak young man was put in his place, but as he proved inaudible and uncertain another was added. There are now two. Meanwhile Mr. Schuecker held them to the contract and collects his full salary for the year. It is a pity not to hear him with the orchestra as usual. It will be many a day before his place can be filled. Mr. Thomas regards him as the best orchestral harpist in the world. I have no doubt he well deserves the praise. I do not admire the harp, but all there is in it Mr. Schuecker gets.

* * *

The Castle Square Company produced "Lohengrin" during the week beginning March 12, and in some respects it was one of the best of their efforts (the term is used advisedly). At the head of the cast on the leading nights were Miss De Treville as Elsa and Mr. Sheehan as Lohengrin. Both these were more than creditable. Miss Treville has a very sweet and well-trained voice. It is not quite penetrating enough in the middle register for the best effect of her mezza voce, in such songs as Elsa's dream, in the first act. In the balcony scene it was better, and everywhere it was musical and sweet. Mr. Sheehan was a very good Lohengrin, dignified, fairly well sounding and well up in the part. Next to these in point of merit I would place the King of Mr. W. H. Clarke, well known in Chicago. Clarke just missed having a very fine bass voice. It has power, range and moderately musical quality. It is not particularly refined. As King he was very successful. After him it is necessary I should make my apologies to Mr. Meertens, who was in the role of Telramond. He acted with sincerity and he has a German baritone of much above average excellence. Unfortunately he cannot sing English—but for that matter no more could the others, the case being well put by Mr. Wilkie of the "Record," who said that were the opera to have been sung in its original language it would not have been more difficult to understand.

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We come now to the Ortrud—but this calls for a new paragraph.

Miss Mary Linck as Ortrud gave me a new sensation. With facial expression enough for ten, tone-productions enough for twenty, languages enough for Hades, and action enough for "de whole push," her Ortrud was one of those performances which her admirers praise as a great effort (which it undoubtedly was), and the unthinking applaud, while those who know better are painfully divided between amusement and anger. Curious indeed it is how close the line is between real action and overdone melodrama, almost burlesque. Of course it goes without saying that a singer unable to sing is not properly at home upon the operatic stage of any country but Germany; even there it is necessary one should have an appreciable connection with the action and language. I have the less hesitation in making these restrictions, because were Miss Linck to bestow a few years time to careful study (first of all in singing), she might at least improve her art. I think she is without exception one of the most deplorable artists I have ever seen cast in an important role. Alas, poor Wagner!

The chorus sang too loud and rough, but with evidence of careful study. It would be possible, I think, with a good chorusmaster to make this chorus really effective. I would like to see Mr. Stewart turned loose after them for a few weeks. At least he would rule out much that they now do. The opera was splendidly staged and well carried out. The orchestra, under the direction of Mr. Liesegang was much better than usual, in fact worthy of praise.

It is to be hoped that these principals in their nights off will avail themselves of the opportunity of hearing works done by the French company now at the Auditorium. No better lesson could be wished. Incidentally the manager himself might drop around for a few representations.

* * * *

Speaking of the Castle Square "Lohengrin," I notice that Mr. L. W. Glover of the "Times-Herald" speaks of it as "certainly the best general production of 'Lohengrin' in English ever given in Chicago." I fancy Mr. Glover has forgotten the "Lohengrin" of the American opera. I think that one

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was better—in fact beyond comparison better. Observe: Elsa, Emma Juch, then in her young prime, an admirable singer for just such a role; Lohengrin, Candidus, an excellent American tenor, who had had many years experience in German opera houses and was still a very good tenor—much better than these. Telramond, Ludwig, the Irish baritone, a beautiful singer and a very serious and cultivated artist; Ortrud, Mme. Hastreiter, an artist only second in this role to Mme. Schumann-Heink. I do not remember the herald, but it was a good voice. Chorus large, richly costumed, well trained and young voices; orchestra, fifty men under Theodore Thomas for the whole year. The music was played to perfection. Stage setting, rich and effective. In short, a grand opera "Lohengrin," and in much better English than this of the Castle Square. Indeed there is very little opera given anywhere with more perfect ensemble than the American opera had; and in this particular piece and in Gluck's "Orpheus" the principals also were very strong. Mme. Hastreitter sang the role of Orpheus six weeks in Rome, Italy, at the Constanza Theater to crowded houses. The opera had been mounted under her supervision with carte blanche to do it as richly as it was done in the American opera.

* * *

If the right kind of director could be found for it, there is room in Chicago, and in almost every other large city, for a different kind of choral organization from any which at present exist. The object of such an organization should be the study and performance of the best possible illustrations of choral music, with or without accompaniment, of all good schools, especially the contrapuntal school. For example, now that the Bach works are all published it is possible to find out what particular movements in them are really living and expressive to modern ears. Such choruses as the "Thunder and Lightning" chorus in the St. Matthew Passion, and the closing chorus in the same, are both well worth hearing. So also is the opening double chorus of the same work.

Handel has some scores of splendid choruses which are names and nothing more to American students. There are the great choruses in "Israel," "Samson," "Jepthah," and no

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doubt there are some telling bits in his operas. Why are we saying so much of Palestrina and yet never hearing or trying to prepare for performance anything of his? Even the sweet Mendelssohn is fast falling into desuetude, saving only the inevitable "Elijah"—which undoubtedly belongs, as Philip Hale cruelly suggests, to the category of the pseudo-dramatic rather than to that of the truly dramatic. But in his psalms there are many lovely moments. But why particularize? Let us see what we get now. First of all, Handel's "Messiah," rarely very well sung. Generally "Elijah." Sometimes Berlioz's "Damnation of Faust." Here and there a new cantata.

Our choral societies are given over to amateurs. And to mass. Look at our Chicago Apollo Club. Once it was full of life, and sang extremely well. It numbered a little over one hundred voices. Then it swelled itself up to twice that number, and sang proportionately poorer. Then the Auditorium was erected, and straightway the club doubled again, and sang with 450 voices—or rather singers, for it was not always quite the same thing. With the numbers what else was gained? First of all a mass of incompetence; then a number of singers too large to be rehearsed together in any hall available; and too large for the conductor to know whether or not the notes were being sung. Hence very cruel imperfections in all new and serious works performed. Moreover, these amateurs had to be placated, appealed to, sweetened. Above all, they had to sing something they could enjoy, which means something they had heard several times—twenty or such matter. Hence, as said above, "Messiah," "Elijah," "Damnation," de capo con iterationi.

Every student remembers the story of Mendelssohn reviving the German taste for Bach and Handel by organizing a chorus in Berlin and bringing out the "Israel in Egypt" and "Passions Musik." Have you any idea how large this chorus was? He had, I believe, about nineteen beautiful voices, and this was all. With thirty or at most forty voices of the right metal it would be possible to prepare any work one wished and sing it within a reasonable time of preparation. Better still, sing the plums of many great works. Half an hour of this celebrated but unheard oratorio and half an hour

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of another. Put in the best of the solos, and for these roles get singers who know how to sing artistically. Such as Bispham, Chas. W. Clarke, and sopranos of the same kind, if there are any.

Moreover, I would change the pecuniary basis. The director ought to be some really fine and artistic musician willing to conduct for the sake of art. Make it co-operative, like the New York Philharmonic. At the end of the season divide the proceeds, if there are any. Get a fund guaranteed at start to cover necessary expenses. The singers and the conductor would do this. When concert time approached let the capacity of the small hall (Central Music Hall—the Auditorium is too large) be represented in tickets and divide them proportionately among the members. They sell them or give them away, as they please.

With the right kind of voices and the intelligence belonging to live musicians, about six rehearsals would prepare a concert, for we would not load ourselves down with the "whole ox or nothing" principle. Because Handel wrote one good chorus is no reason for our being obliged to hear the two hours' bad music he wrote trying to reach it. Blue pencil—this is the flag of civilization.

Best of all, this kind of a chorus is possible in any large city where there is a good musician interested to take hold of it. And no vast apparatus of "patrons," "associates," "guarantors," is necessary. Every concert if half managed would pay its way; and each one would pay better than the one before it. At least I think so.

Such a society would be very different from our choral societies we now have. They would be composed of far better voices, and would therefore be capable of more effect. Remember that in opera a chorus of eighty is a very large chorus indeed, yet it is very telling.

* * *

A curious illustration of ineffective doubling up was afforded by the concert given in Central Music Hall under the management of Mr. F. Wight Neumann, with Petschnikoff, Miss Ruegger and Mark Hamburg together. The house was far from full, and Mr. Hamburg distinguished himself by

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some playing far more noisy than musical. His freakish readings of the Chopin Black Key Study were bad enough, but his treatment of the gentle and sweet-spirited nocturne in G major was worthy of Bluebeard himself. Only I believe that Bluebeard would have chewed it up quieter. It is a pity for fascinating young men like Paderewski and Hamburg to mislead confiding young women by setting such examples before them regarding their favorite pieces.

* * *

Mr. Edward Alexander MacDowell is a gentleman who composes music of merit and demerit, played mainly upon programs of "American composers." He was appointed, rather unwisely, some years ago, "professor of music," at Columbia University.

Last year he declined to permit one of his pieces to be played before the National Association of Music Teachers, at Cincinnati, upon a program of American composers. It was omitted, but the meeting went on just the same, and made money.

Last winter, as president of the New York Manuscript Society, a body of gentlemen in like position with himself, authors of music more often honored in the breach than in the observance, he desired the whole board of directors to resign, that he might fill their places with better men. They, being older and more used to the ways of the world, declined, but permitted him to resign the presidency—which he did. The manuscript society has survived.

Just now he has been informed and has seen for himself that Mr. Leopold Godowsky had taken the liberty of dedicating to him the extremely difficult concert study in C. This also he takes as an impertinence—but here he has reason, for the piece is so difficult that scarcely anybody but Godowsky can play it. In fact the author selected it for this dedication for this very reason, thinking that the more unusual the piece, the more distinct the honor. MacDowell writes to Schirmer, the publisher, to take his name off, and positively forbids him to print another copy with it on.

The late Mr. Liszt (who, however, never was professor) used to write letters of thanks when an ambitious and serious

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work was dedicated to him. Saint-Saens does the like—though there is no man living who hates to put pen to paper worse than Saint-Saens. And so did Rubinstein. Even Wagner weakened at flattery. But our American professor has changed all this.

Meanwhile, when things quiet down a little, perhaps some one will state what particular use to Columbia University or to the world at large this extremely bumptuous young American composer is? W. S. B. M.

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## VERNON D'ARNALLE AT THE CHICAGO MUSICAL COLLEGE.

It is a real pleasure to a musician to attend such a recital as the one given March 13, at which Mr. Vernon d'Arnalle made his first Chicago appearance as a baritone soloist. This gentleman is better musically equipped than the average singer, so that musicianship shows up in all of his interpretations. The better known works on his program were from Richard Strauss, Grieg, Brahms, and Wagner. The novelties were a group of very elaborate songs by Campbell-Tipton—"Liebessehnsucht," "The Sea Shell," and "Beside the Winter Sea," though the last named can hardly be considered a song. Its length and very extended development of several themes make it something of "symphonic poem" for voice and piano. It is probably one of the most difficult works written for this combination, and it is to Mr. d'Arnalle's credit that he made a greater impression with it than with any other number. His voice is beautiful. Mr. Knupfer was the accompanist and proved very satisfactory.

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## MR. EDWARD DICKINSON.

Professor Edward Dickinson is one of the most serious students and teachers of musical subjects. His main work is in the department of Musical History in Oberlin College, where he gives about 144 lectures a year, four each week, with monthly tests. The elaborate syllabi of these lectures, with the bibliography from which the student is expected to read up on the topics, would make most college students feel that here indeed was a musical course which was not, in freshman parlance, "a snap," meaning thereby a course giving the student "credits" without any corresponding expenditure of gray matter on his part. Notwithstanding

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its thoroughness, the course has become so popular with the students that it has been necessary recently, so Professor Rice

VERN N D'ARNALLE.

writes, to enlarge the room in which the lectures are given. The study is elective in the regular college course (besides being obligatory in the conservatory course proper) and many

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of the students are taking it. Facts like these show that the Oberlin College made no mistake in filling this chair. Pro-

PROF. EDWARD DICKINSON.

fessor Dickinson was a graduate of Oberlin, I believe, and later on studied at Leipzig.

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## COMMANDATORE ANTONIO BAZZINI.

A. Bazzini, an eminent violinist and composer, was born March 11, 1818, at Brescia, where he studied under Maestro Faustino Camisani; in 1836 he played before Paganini, who advised him to travel. After many short journeys (1841-45) he went to Germany—making an especially long stay in Leipzig, then at the zenith of its musical fame—and became an enthusiast for German art, and especially of Bach and Beethoven. After a stay of many years in Italy, he went in 1848

COMMANDATORE ANTONIO BAZZINI.

to Spain and France, and settled in Paris in 1852. In 1864 he returned to Brescia, in order to devote himself entirely to composition, but in 1873 accepted a call to Milan Conservatorio as professor of composition, and in 1880 became director of that institution.

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# SIR HENRY IRVINC AS SEEN FROM THE STAGE.

BY W. HOPE MATHEWS.

Sir Henry Irving and Miss Ellen Terry have played their first engagement in Chicago and will shortly return for a second. He had not been to Chicago since his tour of this country in 1896-97 and was right royally welcomed on his return, when he presented Sardou's "Robespierre," as rendered into English by Mr. Laurence Irving. A better play could not have been chosen for the opening two weeks, because it brought before the audience more of Sir Henry's masterful qualities than does any other play in his repertoire.

In "Robespierre" Sir Henry has created a character which is different from anything he has shown us, yet at the same time it is a character well worthy of his talents. In no character except Corporal Brewster in "Waterloo" has he so freed himself of those mannerisms that we have come to expect in his playing. All through the character of Robespierre we see Irving, yet Irving lacking the most pronounced Irvingisms. We no longer have that Irving walk.

But it is not alone in the character of Robespierre that we see Sir Henry's hand. The play is staged in a manner that at least has never been excelled in this country of late years. The detail in the play itself would go for naught were it not for the master hand that has made it human. The play itself abounds in scenes wavering momentarily from light to shadow, and these scenes are firmly grasped and made to run logically, and we follow them easily and without effort.

The two scenes which are probably the greatest and are destined to live longer in the memory of the public than all the rest of the play together are Scene 1, Act II., and Scene 2, Act III. In Scene 1, Act II., we have the court-yard of the prison Port-Libre. We have before us a wonderful psychological study of the effect the sentence of death has on different people. We see how the prisoners pass the time while awaiting their turn at the guillotine. One is indifferent, another weeps, this one plays cards, while that one sets

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chairs upon tables and practices stepping from the floor to a chair, to a table, to a chair, and so on, so as to be better able to climb the steep stairs of the guillotine when, with her hands tied behind her, her turn comes. Then when the names are called we see this one faint, that one brave to the end, while yet again we see one choose another's place when there are two of the same name in the prison. It is here that we realize for the first time the horrors of the guillotine.

From this scene of horror we shift in a second to the scene of the fete in the Place de la Revolution (Act II, Scene 2), where we see Robespierre, as one sent from heaven, offering up incense to the Goddess of Liberty, thus recognizing her for the first time.

The detail of this scene is even more minute than that of the preceding scene. Robespierre is preceded by a procession. First comes the band, some of whom, by the way, are playing on old French horns that are the real article and not the imitation article manufactured since the time of Robespierre. Then follow the cannon (three) each drawn by four men; then a detail of soldiers. All these to signify war. Now follows a procession bearing palms and laurel, and this procession is of children and adults, the youngest child being about four and the oldest a young lady. Then follows the chorus, which sings to the Goddess of Liberty. Finally, after all this procession has entered, comes Robespierre, as though to indicate that with his coming would come peace and liberty. All through the play is shown, by such touches as these, the huge pride and vanity that went to make up this man. This scene is the top notch touched by Robespierre.

In the next act (Act III) he discovers that his son is alive and that the mother of his son is in danger of death by the guillotine. From then on, in trying to save them, he but gives his enemies the long-looked-for chance to overthrow him. In the next four scenes are shown his downfall and death.

The love story which Sardou has put in the play is certainly nothing more than we are all taught to expect of any Frenchman, and it certainly is not inconsistent with the character of Robespierre.

The light and shade are not confined to the effect of the

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scene, but the scenes themselves run from light to dark. The fete scene is illumined not alone by the footlights in front and the borderlights overhead, as well as by the usual bunch and strip-lights for the dispelling of possible shadows, but 'way up in the fly gallery are placed numerous calcium lights thrown through light canary-colored screens that produce a perfect counterfeit for sunlight. Here, too, Sir Henry is particular. He does not use the ordinary arc light, as we use in America, but uses calcium lights that are not so liable to splutter and fizzle and drown out a few lines as are the electric lights.

In contrast to this is the scene in the hall of the prison of the Conciergerie, which is played with an entirely dark house except for two light-blue calciums thrown on him as though a ray of moonlight had filtered in. When the ghosts of the people he has condemned begin to appear, the stage is partially lighted by a very dim, dark-blue light that even heightens the prison gloom.

As usual with Sir Henry, some of his scenes are best seen from the stage. It might almost be said that some of them he plays to the people on the stage rather than to the audience. The prison scene just referred to, and his scene with Clarisse (Miss Terry), in the Rue de Martois, are certainly best seen from the stage.

Sir Henry and Miss Terry have a company of seventy-two with them, and in "Robespierre" almost the entire company was utilized. The company were all good in "Robespierre," but there was one in particular to whom it seems was left the privilege of proving the converse of the saying that one must go to London to be famous in America. This young man was Mr. Harry B. Stanford. Mr. Stanford played the part of Olivier, the son of Robespierre, the part played by Kyrle Bellew in London. For a young man unknown in his own country—for Mr. Stanford is not widely known in England—to come to America and open in one of the three leading parts of a play in which the other two were played by Sir Henry Irving and Miss Terry was enough to have daunted even an older man. Evidently Mr. Stanford knew himself, for he set to work and on the first night, before an audience that had never seen him or heard of him, and who

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were only waiting for a chance to find some fault with the cated for the bar, but forsook that for the stage. He has played now some eight or nine years, for the most part in the provinces. His early experience was obtained in "fit-ups," or what we in this country call "fly-by-nights." These "fit-ups" derive their name from the fact that in the small towns in England there are no theaters, but only town halls. These halls have but a small stage and no proscenium arch, and to obviate this, the companies carry a proscenium arch with them that can be quickly set up. They also carry a detachable stage so as to enlarge the stage of the hall.

Oftentimes, the stages being small, the walls of a room have to be set so as to cover up a property steam engine or something of the sort to be used in the play, which splutters and fizzles all during the scene.

One of Mr. Stanford's most amusing experiences happened one night when he was playing a particularly tragic part (he played everything from George Delroy in "Caste" to Romeo). It became necessary in the part to walk to the center of the stage down by the footlights. He did this very impressively, but suddenly, to his consternation, he found himself, the footlights, the orchestra (a piano), and the pianist, all mixed up together. Looking up he saw the proscenium arch leaning far out over the audience. He escaped unhurt, and after the arch, orchestra, footlights and actor had been sorted out and rearranged, Mr. Stanford proceeded. He is now above "fit-ups" and is where he justly deserves to be. He is a clever actor, and a few years with Sir Henry Irving and Miss Terry ought to develop his ability greatly, for ability he has.

Of the rest of the company, the less said the better. Probably Sir Henry has never brought such a poor company from England to support him. Some of them are men who have been with him for some years and in most cases they are adequate. One is always glad to see such of them as Mr. Reynolds, Mr. Archer (who must now be about seventy years old), and Mr. Dodsworth, but when we are asked to pay double prices to see such support as is given by Mr. Lugg and Mr. Tyars and the others, it is extortionate in the extreme.

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Luckily "Robespierre" does not give much of a chance for man who would dare to put himself in the position which had previously been occupied by the late William Terriss and later by Kyrle Bellew, his success was instantaneous. It is only just to say that the audience was as quick to praise as to condemn, and Mr. Stanford, who was not lacking, gave them abundant opportunity for the former. At the end of the third act, after the scene between Olivier and Robespierre, Mr. Stanford was led forward by Sir Henry himself, which, without the applause, was honor enough for any young man. Mr. Stanford has made his hit and now his ability is fully recognized. In fact, it was more clearly shown in the "Merchant of Venice," in which he was cast for the part of Lorenzo. The part of Bassanio was played by Mr. Arthur Royston, while that of Antonio was played by Mr. Laurence Irving. With the exception of Mr. James S. Hearn, in the part of the Prince of Morocco, Mr. Stanford was the only one of the men support who could properly read his lines, which are, for the most part, in blank verse.

Mr. Stanford comes from a good English family, was edu- the audience to come into close touch with other than the three leading characters; but in the plays given in the last week the mediocrity was very noticeable. The women as a whole were better than the men. Miss Irwin was very pretty and made the best of her opportunities, and Miss Milton, who for the last few days played Portia, owing to Miss Terry's illness, did some very clever work.

Most of the music in "Robespierre" was very pretty. The curtain music and the choruses were especially so. For the choruses, Sir Henry carries a choir of about sixty people. It is seldom that any melodrama gives such importance to music. Music holds more or less of an important place in all Sir Henry's plays and in fact more so than in those of almost any other actor playing straight dramas. An audience is unconsciously swayed by the music that it hears, and in "Robespierre" the incidental music is such that it must certainly be a great help to both the lines and the acting. Then, too, "Robespierre" having such quick changes of mood, the

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music played between the scenes puts the audiences in a better mood to appreciate the coming scene.

MR. HARRY B. STANFORD, as "Oliver."

It must be a source of joy to Americans to know that taking the Chicago engagements of Irving and Mansfield as

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examples, although Irving charges double the prices of Mansfield, Mansfield plays to more than half the amount that Irving does. That is to say, all things being equal and circumstances allowing, Mansfield would play to a little more per week than would Irving at the same prices. If the English public were without prejudice and would accept Mr. Mansfield in the same spirit as Sir Henry Irving is accepted in this country, and if Mansfield played but once every two or three years over there, there is no doubt that Mr. Mansfield would be able to charge double the English prices and fill the house as well as Sir Henry Irving does over here. But alas—there are too many ifs. However there is little doubt that were Mr. Mansfield to play but once every two or three years in Chicago, he could fill his theater at the same prices as are charged by Sir Henry Irving. So much for the patriots.

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# THINGS HERE AND THERE

## BERLIN.

A combination of poor health and a great deal of work prevented my reporting regularly from Berlin as I had hoped to at the beginning of the season. At that time there was not enough to write about, but now there is so much that a beginning is made difficult.

On the desk before me lies a stack of programs some six inches in depth, yet representing not one-tenth of the concerts and operas given here this winter. To prevent any alarming apprehensions I will say immediately that only those programs particularly worthy of mention will be reported.

Berlin is surely the hotbed of musical and dramatic art. There are four fine concert halls—the Philharmonic, Beethoven, Sing Akadamie and Bechstein halls. They rent for from 300 to 1,500 marks per night and are taken nearly every evening. They are all under the management of the Wollf Concert Agency, a most powerful but courteous firm. This agency never plays a company on percentage, as the halls are in such great demand that they are often rented months in advance.

Besides these concert halls there are two theaters devoted entirely to operas and operettas. They are the Royal Opera House and the Theater des Westens. At the former Wagner's Trilogia has been given twice—the first time with Schumann-Heink in some of the less important parts. However, Madame Heink is always great, no matter what her part.

Fraulein Reiul was a fair Brunhilde, though I have seen many better. In this part she suffers in comparison with such artists as Klafsky, Malten and others.

Herr Krasa was good as Alberich. He always acts well and, and Herr Lieban, who to my mind is the best actor of any of the personnel at the Royal, took the part of Mime in a way that has not yet been equaled. The scenes of Mime and Wotan and Mime and Siegfried at the forge in the cave were the grandest of the whole cycle. Vienna has for some time past tried to secure the services of Herr Lieban, but without success.

Fraulein Hiedler is one of the best Sieglindes I have yet seen. Indeed, she is excellent in every part she undertakes.

Herr Krauss was good as Alberich. He always acts well and, above all, articulates perfectly. Especially in a Wagner opera good

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articulation is enjoyable as it is then much easier to understand the connection between the words and the music, for after all the strongest part of a Wagner opera is the orchestra.

What a superb orchestra they have at the Royal! When little Dr. Muck directs one of the Niebelungen operas or "Tristan and Isolde" with his wonderful precision, it is a treat not soon to be forgotten. "Tristan and Isolde" is a favorite here in Berlin. Herr Krauss is our best Tristan and Frl Reiul a fine Isolde. We have had two distinguished "guests" as Isolde this winter. One was Frau Lily Lehmann, who was much praised by the press and much applauded by the people. The other was of particular interest, as she desired a permanent engagement. It was Frau Plaichinger, from the Stuttgart Opera House. She was given a very warm reception, and has probably been engaged. Frau Plaichinger has not a big voice, but knows so cleverly how to reserve her strength for the climaxes that it is hardly a noticeable defect. She is most dramatic and after all, if one were to choose between a singer with great dramatic ability and small voice or one with a big voice and small dramatic power, the former would always be preferable.

As I write this Melba comes to my mind. She sang here in "Lucia" and "Traviata" with great success. It is, however, very doubtful if she would have the same continued success were she to remain here, for she is essentially a coloratura singer. It is needless to say that just in this style she is wonderful. Madame Melba also gave a concert with Meister Joachim and Herr Anton Hekking as assistants. From an artistic standpoint it was not such a success. In fact, it was the opinion of many of the prominent musicians that the 'cellist, Herr Hekking, carried off the honors of the evening with his two solo numbers, which were rendered in a particularly fine manner. Dr. Joachim played only an obligato. Before dropping the Wagner operas Herr Hofmann, Herr Gruning and Herr Nodlinger should be given their just dues. Especially Herr Hofmann is a superb Kurwench in "Tristan" and he seems to be constantly improving. His voice is of a beautiful quality and he always sings musicianly.

A Viennese has just published an original little book entitled "Which Is the Greatest Wagner Opera?" He wrote to sixty of the most prominent musicians of the modern school for their opinions and as a result finds that the "Meistersinger" heads the list, with "Tristan and Isolde" a close second. Then follow "Tannhaeuser," "Walkure" and "Parsifal." Every opera except "Rienzi" received a vote.

The following new operas were given at the Royal Opera this winter: "Die Grille," by Johannes Doebler, who until recently was conductor at the Theater des Westens; "Ratbold," by Reinhold Becker; "Die Abreise" and "Kain," by Eugen d'Albert, all three one-act operas, and "Konig Drosselbart," by Gustav Kulenkampff.

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Of these "Kain," which has for a plot the well known biblical story of Cain and Abel, is by far the finest. "King Drosselbart" is the most popular. The music, though not deep, is bright and sparkling and the scenery fine. It is somewhat like Ignaz Bruhl's "Golden Cross." There is a "go" and happy humor about the opera that is charming. The "Grille" is "Fanchon the Cricket" reviewed and set to music. But the composer in his endeavors to please often becomes trivial. "Ratbold" is a dignified work, especially strong in the choruses.

Of the operatic novelties brought out at the Theater des Westens "Der Barenhaueter," by Arnold Mendelssohn (a remote relative of the great Mendelssohn) has been particularly praised by the press. Some of the critics even go so far as to say that it is the best opera written since Wagner's time. Siegfried Wagner has written an opera also called the "Barenhauter," which will probably be given next week. Naturally everybody is looking forward to it, not only because it has been so thoroughly advertised but also because it will be interesting to compare it with Mendelssohn's opera. Another novelty at the Theater des Westens was Uhlrich's "Hermann and Dorothea." The first night the composer was given quite an ovation, but most of the critics were antagonistic. The "Pearl Fishers," an early work by Bizet, was not a success, and only interesting because it was by the composer of "Carmen." "A Trip to China," written by Bazin some thirty years ago, was given in the early part of the season but the attempt to revive it proved unsuccessful. It is more in the style of an operetta than opera and possesses little musical worth. Berlioz's opera, "Benvenuto Cellini," will again be put on the boards at the Royal before the season is over. Now that the copyright of the Berlioz compositions has run out German musicians are looking forward to becoming better acquainted with this marvelous musical genius. New editions of his works are cropping out everywhere. His greatest composition, "Requiem," for mixed chorus, orchestra and four auxiliary bands stationed in different parts of the hall, was given last night with fine success. It is awe inspiring and in some of its parts almost overpowering. It was given under the direction of Siegfried Ochs, who has the best trained chorus in Germany.

Several new ballets have been brought out but they cannot compare with those given during the time of Taglione. There is little in the music to commend itself though the "corps de ballet" is as fine as could be desired, and the costuming is superb. A Berlin composer who was recently asked to write a ballet for the royal opera told me that after one interview with the head ballet master he gave it up as a thankless job. The trouble is that the ballet master is too indolent to give the rehearsing that the ballets of Delibes, Tschaikowski and other good composers would require. A few easy polkas and waltzes without ritards are what he wants.

The Royal orchestra give a series of ten concerts each winter un-

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der the direction of Felix Weingartner—one of the foremost conductors of the present time. The seats for the evening entertainments are all taken by subscription but fortunately the main rehearsals are open to the general public, at the price of 25 and 50 cents.

Herr Weingartner is a young conductor with great magnetism, who knows how to make the men follow his slightest directions. His interpretation is always original. He has been criticised for giving less interesting programs than usual this season. At the best a conductor is at a disadvantage, for there are so many different tastes to be considered. It is certain, however, that Herr Weingartner is a favorite with the people. Apart from his being a really great conductor this may lie in the fact that he knows how to "show off" a composition to the best advantage. Some say he is inclined to be a bit sensational and this may be true in regard to his interpretation of Beethoven, but even the fault-finders are carried away when he reaches one of his great climaxes. Outside of the Beethoven, Mozart, Haydn, Schubert and Schumann symphonies he has brought out the difficult Bruckner symphonie No. 5, that has caused so much comment and division of opinions. This work is exceptionally difficult for the orchestra to play, for the conductor to interpret and for the public to understand but it is certainly a very fine composition.

The Philharmonic concerts under Nichisch have been more enjoyable on the whole than those under Weingartner, though this may be because he always has the assistance of soloists. They were Carreno, d'Albert, Busoni, Risler, Sauer, Kreisler, Krauss, Isaye, Von Dohnanyi, Landi and Sasuger-Sethe. It is safe to say that Herr Nickisch is in particular favor with the musicians. There is a depth to his interpretations that wears well and one always feels that he is building on a solid foundation.

We had the privilege of hearing an orchestral concert conducted by Lameroux, the great French musician, two weeks before his death. Unfortunately he was hampered by a poor orchestra and so did not have the success he deserved. Herr Fiedler from Hamburg, who has lately become renowned, also conducted one concert by the same orchestra. These were two of a series of concerts to be given at Krolls under the management of Mr. Loewenstein, the gentleman who had the unpleasantness with Mr. Paur, the New York conductor. There was opposition to these concerts at the very start and they seem to have petered out.

On account of the length of this letter a report of the principal soloists will be sent next month. ERNEST LACHMUND.

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## PITTSBURG NOTES.

At the Symphony concert on February 24th we heard the following program:

Symphony No. 8, in F major. Beethoven.

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Aria, "O Ruddier than the Cherry," from "Acis and Galatea." Handel. Mr. Walker.
Dream Music from Hansel and Gretel. Humperdinck.
Trio of the Rhine Daughters, Wagner.
Wotan's Farewell and Fire Charm Music, from "The Valkyrie." Wagner.
Ride of the Valkyries. Wagner.

The Dream Music was the orchestra's best number. The weird character of this composition is very fascinating. In the trio of the Rhine Daughters and in the Ride of the Valkyries the orchestra was not up to its usual standard. The tempo was slow in both numbers and especially in the latter, where so much is made of the wild ride. Mr. Walker's voice is very good. His singing lacks much in artistic expression, however, and in the Handel aria he failed in his effects. This composition is very interesting from the orchestral standpoint and would become more enjoyable as a purely orchestral arrangement. The vocal part is chiefly useful as an exercise. Though Mr. Walker's voice is too small with the orchestral accompaniment in the Wotan Farewell, his work with piano in the Wagner "Evening Star" was very charming.

The Alice Nielson opera engagement during the week of February 19th drew large houses, owing chiefly to the fact that Miss Nielson is a charming singer, and partly to the fact that Mr. Herbert, composer of her operas. "The Fortune Teller" and "The Singing Girl," now makes Pittsburg his home.

Owing to the illness of the tenor, Mr. Richie Ling, the company was at great disadvantage. Mr. George Tennery sang Mr. Ling's parts during the entire week and the best I can say in his favor is that his singing is not so bad as his acting. Mr. Cowles was the only star, so I had a good opportunity to judge of the opera. I found the music very catchy and entertaining. The song for tenor and chorus "Is She Fair or Is She Fascinating?" struck me as unusually clever. Joseph Herbert as Prince Pumpernickel, Canthorne as Aufpassen, and John Slavin as Stephen, brother of the Singing Girl, kept us in perpetual laughter by their puns and their acting. I have never seen better comedians; the chorus, too, was unusually good.

Berlioz's Faust was chosen by the Mozart Club for their concert on the evening of February 20th. They were assisted by the Pittsburg Orchestra, Miss Hildegard Hoffman as Marguerite, Mr. William Rieger as Faust, Charles W. Clark as Mephistopheles, and Mr. G. A. Kraler as Brander. The club is under the direction of Mr. J. P. McCollum. Owing to the enormous difficulty of the Faust music, it is well to be lenient but the work really suffered much both from the choral and orchestral sides.

One of our very best symphony concerts of the season was that of March 2d. The sensation of the afternoon was the playing of Mme. Fanny Bloomfield Zeisler, who received a well merited ovation.

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Mme. Zeisler's personality pervades her playing to a remarkable degree. In the Grieg concerto it seemed that her physical strength was not quite equal to the enormous tax upon it, though intellectually this number was wonderfully played. To me, Zeisler is a greater artist than Carreno, and, while lacking perhaps a little of the latter's strength, is finer and more finished. In the scherzo from a concerto by Litolff, Mme. Zeisler was even more enthusiastically received than in the Grieg number and she responded to several encores. The orchestra succeeded very well in sustaining a favorable comparison with this great artiste.

I found the Dvorak Symphony No. 4 very interesting. Goldmark's prelude to "Cricket on the Hearth" had been produced some time earlier in the season but it stood repetition very well. Tschaikowsky's "Marche Slave" was also on this program.

The Apollo Club gave its second concert on March 1st. The program included the Pilgrim's chorus from "Tannhauser;" an arrangement of "The Lost Chord," the solo being taken by a Mr. Lynn, who is a member of the club; a song by Dregert, and Mr. Holden's arrangement of the Bach-Gounod Ave Maria, the solo being taken by Miss Sara Anderson of New York. Miss Anderson also sang songs by Massenet, Haydn, Fisher and Dr. Arne. It was a very enjoyable concert.

Beethoven's Symphony No. 9 was chosen for our last orchestral concert of the season. It was well played, Mr. Herbert proving to be entirely satisfactory as a Beethoven interpreter. As a rule I do not care for his Wagnerian interpretations, but I gladly accept his reading of the finale from "Die Goetterdaemmerung," which we were privileged to hear with Marie Brema as Brunhilde. I have never heard more beautiful singing. One saw no Brema. It was Brunhilde from the moment the orchestra began. Her voice responded to every demand made upon it by this almost impossible music, and she received an ovation. It was quite a come-down after intermission, to hear such splendid music followed by simple songs about a "Throstle" and a "Cuckoo," but the artist was present just the same. I should have willingly left my impression of the magnificent Brunhilde undisturbed, however.

The orchestra played Liszt's symphonic poem, "Mazeppa," very well, then the Tannhaueser overture completed the program. Mr. Herbert's good work as conductor of the orchestra has been well appreciated, and he was presented with a wreath, which he accepted with his customary blush; indeed, the expression "blushing Victor Herbert" has grown to universal usage among his friends here. It is seldom one meets a gentleman who is great and modest at the same time, so we rejoice to learn that Mr. Herbert will serve again as the conductor of the Pittsburg orchestra, the season to begin in November.

One of the season's events most anticipated was the appearance

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of Mr. William Shakespeare of London, England, as a lecturer on the voice; his Pittsburg talk taking place in Hotel Schemly March 16th. This gentleman's vocal reputation is widespread and he is of a pleasing personality.

A good part of his lecture was devoted to the subject of breath control, which he wished us to understand was one of his vocal hobbies. He then proceeded to say that at the conclusion of a phrase the singer should always have breath enough left to sing another tone. This not only gave singing a semblance of ease but inspired confidence in the listener. He then sang for us, when it became most apparent that he had not been able to accomplish this "semblance of ease" with his own voice. Though his phrasing was very artistic the voice was thin and entirely undeveloped, excepting in the very highest tones, and these were evidently brought to a crescendo with great physical effort. To a singer who correctly understands breathing, it is no more exertion for the breathing muscles to make a crescendo than it is for the muscles of the arm to lift an ordinary book. A vocal teacher who cannot with his own voice illustrate his meaning is like a piano teacher who knows how technic is acquired but cannot do the simplest exercise himself. F. D.

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## LEONORA JACKSON'S CHICAGO RECITAL.

On March 20th Miss Jackson played a recital before the Amateur Musical Club in University Hall of the Fine Arts Building. Her brother, Mr. Ernest Jackson, accompanied her with the piano. She began with the Vieuxtemps Concerto No. 4 in D minor, a composition that is not specially beautiful but has a great deal of business for the performer. The Bach Chaconne and some smaller selections from Chopin-Sarasate, Tschaikowsky, Arensky, Brahms-Joachim, Simonetti and Bazzini, concluding with a part of the Ernst Hungarian airs. This was a fine opportunity to get a comprehensive estimate of her ability and her temperamental qualities. The intellectual seems ever predominating and almost everything she plays is done with a certain individuality. Hers is not one of those rare individualities that appear to be direct from some other world, but rather one that was built for general utility and the trials of an everyday sphere, being very agreeable withal. This is the character of her work from A to Z, between which points there is that decided authority which I mentioned in a previous report. Her reading of the Bach Chaconne was the most interesting on the above program, and while it was individual to an extent it was still very orthodox on the whole, such as one might naturally expect from a pupil of the beloved Joachim, who is probably "the" Bach player for all time.

Interesting comparisons can be drawn from her performance and that of Alexander Petchnikoff in Central Music Hall a few weeks

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before. Hers was more satisfactory in general, but Petchnikoff gave to parts of it a beautifully pietistic or religious fervor which was decidedly of the true Bach. Such an attribute has not yet been discovered for the work of Miss Jackson but she has so much other available material for her play, including an exceptional skill in some intricate bowings, that she is entitled to a hearing any time she will appear. As she played here she was recovering from an illness which had necessitated the canceling of engagements for a few days, and at the conclusion of this recital looked wan and in need of a long rest. E.E.S.

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## SYMPHONIC STUDY FOR SMALL CITIES.

The following letter accompanied by programs headed "Symphony Club Recital," on which were mentioned the Beethoven Fifth Symphony, the Mozart Symphony in C, the Jubel and Oberon overtures by Weber and other smaller orchestral works, has been received and its suggestions will be helpful in a great many cities.

"Aurora, Ill., March 9, 1900.

"Editor MUSIC: Enclosed are two programs of concerts given in Aurora this season. Perhaps there may be a new idea in them for musical people in small towns where it is impossible to have an orchestra. We get Peters' Edition for four hands on the piano, and for piano and violin. These always agree with each other. By adapting the piano part of the violin edition to the organ, we are able to play the standard symphonies in a very acceptable manner. If one has never tried he will be surprised to find out how effective this combination is. The contrasts are, of course, not to be compared with those of a full orchestra, but they are sufficient to give a great deal of variety. We found the works of the older composers such as Schubert, Mendelssohn and Beethoven, much more available than modern works. The Vorspiel to "Lohengrin" for instance, we could do nothing with at all. The "Peer Gynt" Suite by Grieg we could play all except the last movement.

"Breitkopf and Haertel publish in their 'Home Music' arrangements of the wind parts of quite a number of compositions for the reed organ. When we are able to get these we use the regular first violin part and a four-hand edition.

"In the January MUSIC you have an article relating to orchestras in the small towns. Our club is not an orchestra but a very good imitation of one, and is possible wherever a couple of good pianists, an organist and a violinist are to be found. Hoping this may be valuable to some one else, I am, respectfully,

(Signed) "ALICE L. DOTY."

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"THE HOUSE THAT JACK BUILT." A children's operetta, by Mrs. Alice C. D. Riley and Mrs. Jessie L. Gaynor.

On March 21, at Armour chapel, in Chicago, a new children's operetta by Mrs. Jessie L. Gaynor was publicly performed by members of the kindergarten school of that establishment.

The words are founded upon Mother Goose, and are held together by a little story. Among the persons of the drama are Mother Goose, Jack, Little Bo-Peep, Jack and Jill. Three Black Crows, Old King Cole, the Queen of Hearts, the Pease Blossoms, Little Miss Muffet, Humpty Dumpty, etc. Also the Man in the Moon.

Naturally the interest centered mainly in the music, which proved remarkably melodious, pleasing, clever from the rhythmical side, and of unusually taking quality. With a little condensing and straight ening out of the plot, the work is likely to meet a wide popularity. The large chapel was quite full and a handsome sum was realized for the charitable purpose intended. The part of Mother Goose was taken by Miss Lucine Finch, who, unfortunately, trusted to her capacity for making up things on the spur of the moment in preference to adhering to the lines of the part. This was one decided drawback to the success of the beginning of the play. However, as soon as the music began the success was all right. Miss Finch has a very good voice indeed. The two most successful impersonations were those of Jack, by Miss Ermine Cross, and Old King Cole by Miss Gage. The two daughters of Mrs. Gaynor, Miss Rose Gaynor and Miss Dorothy Gaynor, were unfortunately kept out of the cast by illness—which was a pity.

Arrangements are in progress for giving this work with orchestra in a down-town theater. It is the most pleasing lot of melodies heard together for many a day. The orchestra of the performance at Armour consisted of Mr. Fred Beale, a pianist of fine ability and considerable readiness of invention. Mr. Hope W. Mathews assisted in the stage management.

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## LECTURE ON "THE EVOLUTION OF THE ART OF MUSIC."

At Wellesley Mr. Homer A. Norris, assisted in the illustrations by the baritone, Mr. Arthur Philips, gave a lecture touching on musical evolution from Palestrina to the present. The route selected was from Palestrina 1520-1594 to Monteverde 1568-1643, thence successively to Bach 1685-1750, Mozart 1756-1791, Beethoven 1770-1827, Brahms 1833-1897, Wagner 1813-1883, Tschaikowsky 1840-1895, concluding with some "Modern Tendencies" illustrated by three little songs of his own. With Palestrina he noticed the Gregorian modes and Polyphonic music; with Monteverde, modern music and dissonant harmony. His selection of topics were well chosen considering

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the ground to be covered in a single talk. While on Beethoven he mentioned "consummation of form, the beginning of romanticism and program music." It would have been interesting to know in what way he considered program music under Beethoven, since not only Handel and Haydn but other writers during the earlier infancy of orchestral music were occasionally given to this style in mild forms.

## LIEBLING IN MILWAUKEE.

In recital hall of the Wisconsin Conservatory of Music March 17, Mr. Emil Liebling gave the third of a series of lecture recitals. The program was given to the compositions of three writers, as follows:

Robert Schumann: Kreisleriana, Op. 16, Nos. 1, 2, 5. Arabesque, Op. 18. Fantasie-Stucke, Op. 12. Des Abends—Aufschwung—Grillen—Warum—Ende vom Lied. Vogel als Prophet. Traumerei. Novelette in F. Andante and Scherzo from Sonata, Op. 22.

Adolf Henselt: Larghetto from Concerto in F minor, Op. 16.

Chopin: Andante Spianato and Grande Polonaise Brilliante, Op. 22. Nocturnes, Op. 9, No. 2; Op. 15, No. 2; Op. 37, No. 2. Mazurkas, Op. 7, No. 3; Op. 33, No. 4; Etudes, Op. 10, No. 3; Op. 25, Nos. 1, 3, 7. Marche Funebre from Sonata, Op. 35. Fantasie, Op. 49.

There was great enthusiasm and many recalls. Mr. Liebling became so interested in the audience and in his subject that he prolonged the talk so that the whole occupied about two hours and a half.

## OPERATIC STUDIES IN LONDON.

For the purpose of assisting the musical public to become acquainted with the music of operas which are not liable to have immediate production, the Operatic Studies Association of London has inaugurated a series of four operatic evenings open to the public. The concerts are in each case preceded by a lecture from Mr. G. Mazzucato, a former lecturer on musical history and aesthetics at the Royal Conservatory in Milan. February 27th was devoted to the opera "La Vestale" by Spontini; March 13 to the opera "Jocelyn," by Godard; March 27, "I Profughi Fiamminghi" by Faccio, and for April 10 the "Queen of Sheba," by Goldmark.

## RECITAL AT MASILLON, OHIO.

A curious piano program showing some ambitious four-hand work and a spirit of brotherly love comes to us from Ohio. The pianists, Mr. A. B. Bender and Mr. E. J. McBride, played two operatic ar-

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rangements, and two Liszt symphonic poems ("Hamlet" and "Mazeppa") in arrangements for four hands. In addition they divided six solo numbers equally between them. Mr. Bender's most ambitious number was the Liszt Rhapsody No. 2, unless it could have been his own "Etude Chromatique." Mr. McBride had no composition for the occasion but probably got along very well with a Bach-Liszt prelude and fugue, and the Beethoven sonata, Apassionata 57. It is a pleasure to have an occasional view of pianists co-operating in this neighborly way.

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## THE ART VALUE OF THE LISZT HUNGARIAN RHAPSODIES.

In contradiction to the rather slighting view of the Liszt rhapsodies taken by Mr. W. S. B. Mathews, in his article (MUSIC, for March, 1900, p. 477), a communication has been received from Mr. John S. Van Cleve. He begins by remarking upon the discussion of Paderewski's playing in the Bric-a-Brac. After wondering at the space, he concludes: "I substantially agree with your positions. As for the Etudes Symphoniques, he did not do it for me to compare with Mme. Bloomfield-Zeissler, the Sixth Rhapsody not to compare with Carreno, but good musicians, such as Albino Gorno, admired the Etudes highly.

"I am by no means ashamed to say that I consider the Hungarian Rhapsody literature of Liszt a beautiful, original, artistic and wholly delightful province of the piano world, certain to last while the instrument is cultivated at all. The fact that they are still interesting after the millions of times that they have been publicly murdered, i. e., executed, is proof positive of their solid value and inspiration.

"If this is what the Brahms-cult is coming to, I am going to call a halt upon my own regard for that master of music hewed from sandstone. The other day I was talking to a critic in Cincinnati, R. I. Carter, who said he liked Brahms a little. I said to him: 'I am two-thirds of the way up the Brahms ladder and you are two-thirds of the way down it. Is that not about the size of it?' He laughed and answered, 'Yes.' You see, I am well aware of the Brahms-enthusiam expressed by Joseffy, by Godowsky, by Bohlmann and by Huneker, the super-Hungarian rhapsodist of lurid language, by you, and by many another big and little wigs, but I still stand on my own little feet."

For those who still enjoy hearing Liszt rhapsodies played in public, or who like to play them in private, they are still good music. Their influence upon art in general and upon public taste has been vicious, since they are made upon a stencil pattern (a slow czarda, a moderate one, a presto) and aim at sensationalism. Any one of

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them is capable of being played in a manner to be interesting in moderate doses and at proper times; they may be conceded to have added a certain piquancy to piano playing. They belong in the same category as the sensationalisms of Paganini, the Hungarian airs of Ernst and the Spanish dances of Sarasate.

## MAURICE ARONSON AT FREEPORT, ILLINOIS.

Under the auspices of the Piano Students' Club, Mr. Maurice Aronson, the well-known teacher and writer, gave a lecture recital in the above city March 14. His talk was on "The Unknown Chopin." From this composer he played etudes from Op. 25, Impromptu Op. 36, Polonaise Op. 26 in E flat minor, and the Berceuse Op. 57. Schubert, MacDowell (12 virtuoso studies), Tschaikowsky, Brassin, Strauss-Schuett and Liszt were the other composers represented. The critic of the Freeport Democrat liked the performer very much, accusing him of capability and intelligence connected with a fine technique, which was used in a humane and musicianlike manner. The audience also enjoyed it.

## GOTTSCHALK MEMENTOS AT NEW ORLEANS.

In February the Louisiana Historical Society in New Orleans made an exhibit of souvenirs bearing upon the history of the state and the achievements of her people. Liberal space was granted to illustrate the literary, the scientific and the artistic developments. Louis Moreau Gottschalk (born New Orleans, 1829; died in Rio Janeiro, 1869) has ever remained Louisiana's favorite musical son, and it was made a matter of especial care to bring an interesting collection of mementos bearing upon his life and family. By the kindness of Mr. Wm. L. Hawes of New Orleans we have a complete list of the articles shown on this occasion.

Sent by Wm. L. Hawes:

Original manuscript of Scherzo Romantique.
Closing of letter with autograph, written from Montevideo, 1868.
Cabinet photo of L. M. Gottschalk wearing decorations.

Mrs. Clara C. Peterson of Philadelphia, sister of Gottschalk, sent the following by Mr. Hawes:

Silver wreath in velvet case, presented by Messrs. Chickering, Hall and Schirmer of New York.
Photo of grave at Greenwood Cemetery, New York.
Photo of decorations.
Photo of bust, 1869, Rio Janeiro.
Photo of Gottschalk, cabinet size.
Photo, small, sitting at piano.

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Photo in passe partout.
Daguerrotype of Gottschalk at 23 years.
Autograph dedication of "Battle Cry of Freedom."
Original manuscript of "Rayons d'Azur."
Penholder used by Gottschalk.
Gottschalk's illustrated Concert Book.

Also the following Gottschalk family mementos:

Miniature of Camilie de Brusle, grandfather of Gottschalk.

Two ivory fans and two pieces of old lace belonging to the great grandmother of Gottschalk, Mme. Deynaut de Vallade.

Two old documents. One the commission on parchment of Camille de Brusle as ensign from King George the Third of England; the other, Free Masons' greeting, bearing signature of grand uncle of Gottschalk, Moreau de l'Islet, a lawyer of great merit, who drew the civil code of New Orleans and originated the division of streets into Islets, probably from his name.

For the New Orleans Times-Democrat of March 5 Mr. Hawes prepared a very sympathetic and comprehensive two column sketch of the life of L. M. Gottschalk, and in closing presented the idea of the prophet, "not without honor save in his own country." Nevertheless, Gottschalk has received here and there a liberal honor from the educated musicians of our country. It remains, perhaps, to take his easier compositions more generally into the American musical homes.

## RECITAL OF AMERICAN COMPOSITIONS.

An unusual program of American compositions was given by Mr. J. A. Carson, at Carrollton, Ill., Feb. 20. The following was the list:

Oscar Bruno Klein, Third poetic thought; Vasantasena; Serenade Americaine; Valse Lente; Serenade Mexicaine.

Chas. N. Allen, Valse Lente.

Albert G. Robyn, Melodie Celeste; The Little Shepherdess; Panquita; Romanza; Minuetto.

Earl R. Drake, Polish Danse.

Emil Liebling, Valse Impromptu; Manuela; Conzonetta; Medeleine; Mazurka de Concert.

Lord, Lord! How our Americans are given to pollyglottigkeit!

## A QUAINT MEMORY OF JONAS CHICKERING.

"The Memoirs of Thomas Ryan," by a veteran member of the Boston Mendelssohn Quintet Club, has recently appeared. One of the oldest friends of Mr. Ryan was the famous piano-maker, Jonas

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Chickering. He speaks of him in an interesting way in the following paragraph:

"In fancy I can see him now in his workshop in the big factory on Washington street. He was a medium-sized man, with a most kindly face. When at work he wore a white linen apron, and naturally was 'in his shirt sleeves.'

"His special task was to cover all the hammers for his best pianofortes with buckskin—an important thing in those days, before the invention of the white felt now used, which comes, so to speak, ready made to glue on the hammers from bass to soprano. Mr. Chickering could be generally found with a sharp knife in hand preparing the hammers. If customers called, ladies or gentlemen, he simply put down his knife and waited on them; that was the old style."

## CHAMBER MUSIC AT DENVER.

An interesting series of chamber music concerts has been arranged at Denver, under the auspices of the College of Music, Mr. Samuel H. Blakeslee, Dean. First concert, Jan. 29, Beethoven's first trio; two original pieces for piano and violin by Mr. Bruno Oetteking, first violin of the concerts; and Gade's trio, Op. 42. At the second, Feb. 26, Mozart's third trio, in E major; a song by Grieg; and Robert Volkmann's trio in F major, Op. 3. At the third, March 26, the Mendelssohn quartet, Op. 3; a gavotte for 'cello and piano; and the Schumann quintet. Truly an interesting list.

## OSSIP GABRILOWITCH, PIANIST.

The announcement of the engagement of this young Russian pianist recalls the curious circumstances under which he first appeared in Leipzig about three years ago. Ferruccio Busoni had been engaged to perform with the Gewandhaus Orchestra under Nikisch. A few days before the date set for his Leipzig performance he appeared in Berlin under the above named conductor and played a new concerto. This was with the Berlin Philharmonic. Nikisch disliked the composition and told Busoni he should not play it in the Gewandhaus. Busoni said it would be this or nothing. On the morning announced for Busoni we went to the rehearsal expecting to hear him, but found instead the Tschaikowsky No. 2 to be performed by Ossip Gabrilowitch of St. Petersburg. It seemed that no one in Leipzig had ever heard of him. When he appeared he was only a tall and boyish boy, but there was something genteel about him that was extremely pleasing.

He was just the same all through this frightfully heavy concerto, in the playing of which he displayed an astonishing octave technique and the most refined virtuoso material. In response to wild applause

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he came back to bow acknowledgment, and as the demonstration continued he seemed really at a loss to know whether they wished him to play again or not. He did play two little numbers in a very legitimate way, but these were by no means sensational. The fact is he was still unripe for finished all round repertory work. I should not expect a great change in these three years, but I can hardly think of a pianist I should prefer in the above named concerto, unless it were Siloti. E. E. S.

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# MINOR MENTION.

Miss Sarah Elizabeth Wildman gave her third organ recital of the season in the Chicago Fourth Baptist Church, Feb. 27. Her most important numbers were the Guilmant Grand Chorus in D major and the Mendelssohn Sonata No. 1.

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A Chaminade program was given March 3 in the College of Music at Cedar Rapids, Iowa. The Valse Carnivalesque, Air de Ballet, The Flatterer, Le Matin, Le Soir, If I Were a Gardener, Silver Ring, L'Ete, and Dance of the Cymbals were the numbers given. The program states that each of two numbers was a "duo for two pianos," and another a "duette for four hands." It is hoped that all musicians may finally come to discontinue this double manner of saying things twice.

* * *

The Fortnightly Club of Cleveland has been having Professor Dickinson of Oberlin College alternate with their regular recitals, in a course of six lectures on Musical History. Two afternoons were given to "The Ritual and Music of the Catholic Church," one afternoon to "Johann Sebastian Bach as a Protestant Church Composer," two to "The German Romantic School," with Schubert and Schumann as its representatives, and the last of the series to "The study of Music History."

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The Oberlin Conservatory's artist recitals for the winter term presented the pianist Carolyn Louise Willard, Mr. David Bispham, The New York Ladies Trio, Mark Hambourg, and the Spiering Quartet, the concerts extending from February 2 to March 27. In the College Chapel Mr. George W. Andrews played an organ program, including the Symphonie Gothique by Widor, and a Suite Gothique by Boellmann. Vocalists Miss Florence Louise Phelps and John Prindle Scott gave a duet recital with the assistance of Pianists Breckenridge and Upton.

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Three faculty recitals were given in February and March by the music department of the Presbyterian College for Women, Columbia, S. C. The department is under the direction of Pianist H. J. F. Mayser, who covered a very wide scope with the compositions of Chopin, Schumann, Brahms, von Fielitz, Reinhold, Raff, Mason, Rubinstein, Liszt, Wagner and Grieg. Miss Ethel Dole Andrews sang from eight composers, representing the American, English, German and French schools.

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Mrs. M. Berdan Tiffany's pupils of Springfield, Ill., gave a morning to Mendelssohn's vocal and piano compositions on March 3. Springfield suffered from musical lethargy for many years but has done much in the past six or eight to improve the condition.

* * *

Mr. E. R. Kroeger is at work on his seventh piano recital season in St. Louis. On March 2 he played among other things his own sonata in D flat, Op. 40, the Bach Chromatic Fantasie and Fugue, and the Liszt Ballade in B minor.

In his first recital of the present season, Mr. Kroeger played Beethoven's sonata, Op. 101, a group of Schumann pieces from the Forest Scenes, the Brahms Scherzo in E flat minor, and a little Moszkowsky and Rubinstein.

In the second the Schumann Sonata in F sharp minor; a group from Chopin; Second Ballade, B Nocturne in B, a little waltz, and the Scherzo in B minor. He closed with the following of his own: Hymnus, Sehnsucht, Intermezzo-Scherzoso; Entreaty (Ah, the fatal English); Fantasie-Polonaise.

* * *

At the first of Mr. Clarence Eddy's highly successful organ recitals in Los Angeles, Cal., Mrs. Genevra Johnstone Bishop sang, and curiously enough, an obligato to her song was played by the organ builder, Mr. Murray N. Harris, upon a bass flute of his own invention. This instrument, it will be understood, was not an organ stop but a novel invention calculated to complete the orchestral group, of which the flute and piccolo are the extreme voices in alt.

The organ is a large one of three manuals, with electric motor and tubular pneumatics throughout. It has plenty of combination facilities. Mr. Harris takes his art seriously. The organ is furnished with the modern profusion of swell boxes, part of the great being in a box, and all of the swell and choir. Each is controllable by its own crescendo pedal.

* * *

Handel's Messiah has lately been given in the church of St. Eustache in Paris under the direction of M. d'Harcourt. The orchestra numbered about 300.

* * *

The usual May festival will take place this year at Ann Arbor, Mich., under the direction of Prof. Stanley. Among works to be performed will be Mr. Chadwick's "Lily Nymph," Parker's "Hora Novissima," and Paine's "Oedipus" music.

* * *

Many are the pleasing and useful recitals given at the Faelten piano school in Boston, as witness the programs. At the least of these occasions important works now and then appear, as at the pupils' recital of January 20, when Beethoven's third concerto was

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notably performed. Mr. Faelten's fifth recital took place February 19, but a program has not been received.

* * *

An interesting program of original compositions by Mr. Gaston Borch was given in Chicago February 19. Mr. Borch has written in many forms, and the program contained a citation from his opera of "Silvio."

* * *

A fine group of programs given at Knox College, Galesburg, Ill., came to hand too late to notice in detail until the news had become a trifle too experienced. Besides a variety of piano and other classical pieces there was the oratorio of "Elijah," which was given by the Galesburg Musical Union, Mr. Wm. F. Bentley, director. The chorus numbered 150 voices, or more. The tenors were weakest, the number being only fifteen. Mr. Charles W. Clarke sang the bass roles.

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Dr. Hugh A. Clarke delivers interesting lectures in Broad Street Conservatory in Philadelphia, besides his work in the university. Dr. Clarke is a genial and highly cultivated musician and literateur.

* * *

Dr. Florence Ziegfeld, president of the Chicago Musical College, has been having a most interesting tour in Mediterranean lands and northerly. He went as far as the first cataracts of the Nile, and at latest accounts was just about sailing for home, from Bremen. Meanwhile his sons are conducting affairs at the college, the registration being the largest in its history. Dr. Ziegfeld was accompanied by his wife and daughter.

* * *

The regular semi-annual meeting of the Galin-Paris-Cheve Teachers' Association, held in Philadelphia on the 10th of January, was well attended, representatives being present from New York, Pennsylvania, New Jersey, Maryland, California and other points. The next meeting will be held during the second week of June. A feature of the meeting was an exhibition of a patented instrument for making the staff on charts by the use of which one can make charts of any size at small expense.

* * *

Besides attention to Bach, Beethoven, Schumann, et al., and the organ, violin and piano, the Des Moines College has a complete zither orchestra, which lately gave a concert of its own. It is under the direction of Mr. A. O. Mueller. The apportionment consists of seven zithers, one violin, two mandolins, three guitars, one cello and one flute.

* * *

Persons in search of novelties in musical kindergarten work will find practically the same sort of work offered by three proprietors:

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One at two hundred dollars, one at fifty and one at thirty-five. It all depends where one looks.

None of these systems have anything essential beyond the usual elementary ear training of the tonic sol-fa and Paris-Cheve, and approved ideas such as all good teachers employ. All they have to sell consists of mechanical conveniences for forming staves, keyboards with removable keys, etc.

* * *

Mr. W. Irving Andrus opened a new organ at Crete, Neb., March 9. The instrument is of two manuals and about ten sounding stops, with six others prepared for.

* * *

Mme. Bloomfield-Zeisler has been gaining splendid ovations this season. She began early, at the age of nine or so, and therefore while still a young woman, quite in her prime, is able to celebrate her quarter centenary, which she did in Chicago March 24.

* * *

Dr. Louis Falk has been playing some organ recitals at the Chicago Musical College.

* * *

At Aurora, Ill., there is an orchestral club, led by Mr. Curtis A. Barry, their concert taking place March 8. The orchestra consists of nine violins, one viola, one cello, three basses, two flutes, two clarinets, two horns, two cornets, two trombones, tenor drum (whatever that may be) and drum. At the concert there were three professionals added: a cello, oboe and bassoon. The program remembered the American composer with Chadwick's "Tabasco" overture, besides which Miss Katherine Howard played the Liszt concerto in E flat, and the orchestra played the "Poet and Peasant" overture and some of German's dances. Also the overture to Mozart's "Marriage of Figaro." This is the kind of thing which does good in a small town.

* * *

Miss Mary Woods Chase played an imposing program in Chicago, not long ago, beginning with Schumann Sonata in G minor and going on with the Brahms-Handel Variations and a variety of interesting pieces.

* * *

The Chicago Piano College, under the direction of Mr. Watt, gave a Mendelssohn concert in Kimball Hall, the range of which may be judged from three numbers. They were the organ sonata in A, part of the pianoforte concerto in G minor and the violin concerto. There were several songs.

* * *

The Choral Society of Dover, N. H., found itself obliged to undertake a performance of "The Mikado" in order to pay the debts made by giving Haydn's "Creation." In the "Mikado" the chief

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characters were taken by the chief men of the Print works and other prominent business enterprises of the town.

* * *

A gratifying improvement is manifested in the attention given music in the smaller colleges. The large ones, like Columbia and Yale and Harvard merely teach a few. The smaller ones try to make musical intelligence disseminate itself all along the line. Some interesting programs have been received of five musical recitals at Ripon, Wis. The fifth is devoted to a climax of the whole progress, the subject being "American Composers." The illustrations are from McDowell, Fillmore, Nevin and Mrs. Beach. Prof. Fillmore used to reside at Ripon, and although not generally known as a composer, the poetic atmosphere of Ripon may have inspired him beyond common knowledge.

* * *

An interesting program of French music was given at Kimball Hall, Chicago, March 9, under the direction of Mr. Amato, by the French Choral Society. Besides selections from Gounod, Berlioz, Helevy, Saint-Saens and Rabaud, there was the opera of "Galathee," by Victor Masse, with chorus and orchestra. The principal roles were by Mr. and Mme. Proulx and Mr. Chapleau.

* * *

Among the companions of Emil Liebling, under Kullak, were Moszkowski, Scharwenka, Nicode, Sternberg, Sherwood, Flora Friedenthal, Hennes, etc. Kullak had all the vogue—just as Leschetzky now does.

* * *

Miss Mamie L. Sharratt of Rockford, Ill., has been playing recitals in many places and with good success.

* * *

The National Music Teachers' Association will hold in Des Moines June 27, 28 and 29, a three days' session, with delegate meetings preceding and following. Delegates are appointed by the state officers and have charge of the business of the association.

The three days will be given up to professional discussion, addresses upon music, and the usual concert features—piano recitals, chamber music recital, organ recital, and orchestra concert, with soloists of course. There will be a local chorus, probably a male chorus and a mixed chorus.

* * *

Mr. C. H. Lloyd has written and the Novellos have published a very sweet anthem for church use upon the text: "Lie still, beloved, lie still."

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## PUBLIC SCHOOL MUSIC IN CHICAGO.

BY EUGENE E. SIMPSON.

The American school music movement and Chicago were infants together. In 1832 Lowell Mason succeeded in obtaining some experimental classes in the schools of Boston. In 1833 Chicago, the future western metropolis, with a population of something above one hundred and fifty, was incorporated as a town only. Then Chicago received her city charter in 1837, and by 1838 school music had received permanent recognition as a regular branch of Boston school work. The movement carried with it all of its own elements of contagion, germs which old fogyism has never been able to successfully combat.

The condition of those early times is best reflected by parts of a lecture by J. A. Harrington, Jr., given in 1839 before the American Institute of Instruction. He foresees the breadth and importance of the movement for the future, and commenting on the probable supply of special teachers to carry on the work all over the country, he says: "There would be, I doubt not, a sufficient number of these teachers to meet the growing demands of the community; or if the supply were for the present scanty, necessity would speedily furnish abundance. * * * Let any one of respectable practical skill in teaching who has an ear for music, take Mr. Mason's Manual, and he can in a very short time become efficient as a musical instructor. It is a common practice for the country teachers to associate themselves together and to put themselves, a fortnight perhaps, under the tuition of some popular instructor in Boston during the August holidays; and they thereby acquire in a short time a knowledge sufficient to teach with great effect in their respective schools."

Within two years from the date of the above lecture the westbound light had penetrated the dwellings of the school inspectors and the rulers of our young city, so that on the school board record of December 17, 1841, we have the following: "The trustees having, by authority of the Common Council, employed a teacher of vocal music to give lessons in each of the public schools, it is expected that the several teachers in said schools will co-operate with the teacher of music by affording every assistance in their power in promoting the

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object in view." The work began early in the new year 1842 and again from the school inspector's reports we may learn of the princely emoluments: "Voted, That N. Gilbert be allowed the sum of thirty-two dollars for services as singing master for two months."

In September the same year it was voted that Mr. Gilbert be employed for six months longer at the rate of four hundred per year, payable when the tax was collected. By this time serious opposition seems to have arisen. For a little western city it was decidedly a pace to kill, so in the January following it was ordered by the Common Council that the inspectors "dispense with the services of a music teacher as soon as can be done consistently with present contracts." If the experiment soon found sufficient opposition to defeat it temporarily, from this time on the cause was never hopelessly lost. We find numerous indications in the advertising columns of the local newspapers (I have been most aided by the files of the Chicago Journal whose editor, Mr. Wilson, gave liberal space to reports on musical affairs), that singing school books were very much in demand, presumably by private singing schools. And so were other branches of musical industry in good working order judging from the following assertive, "Musical Notice. Mr. A. B. Lewis instructor of instrumental music, is prepared to furnish a superior brass and string band. * * * Among his collection of music may be found the latest and most fashionable cotillions and quadrilles from popular and celebrated operas, and he flatters himself that his performance cannot fail to please the most critical and scientific ear." The ensuing half century of progress, however, has clearly defined the danger of flattering oneself on cotillions from the operas. One may almost wonder if the operas of the day were expressly written to satisfy the cotillionic demand.

Coming back from this slight digression, we may notice that the musical interest kept up so well and grew, that a Mr. Whiteman was permitted in 1846 to teach music in the schools again, providing no expense should accrue to the school fund. He began the work in autumn and was only remunerated by the receipts from a concert which the children gave for his benefit at the close of the year. The "Common School Choir," under Mr. Whiteman is reported to have sung at the opening session of the State Common School Convention held in Chicago October 8th the same year. Still another year found an improved sentiment. In March, 1847, a member of the council moved that the school committee be instructed to inquire into the expediency of establishing music as a permanent branch. Another member facetiously moved to amend by adding dancing. The joke was lost after receiving three votes, and music was really taken under advisement by the proper committee. A few months later Mr. Frank Lumbard was appointed music teacher for a year, beginning in January, 1848, the salary being fixed at $250. He remained at the post until 1853. He resigned and was succeeded by Christopher Plagge,

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who also resigned in March, 1854. J. L. Slayton was the incumbent until 1856, when William Tillinghast was elected. The next year found the salary grown to $1,000. The impending civil war caused the exclusion of music from 1860 to 1863, and during this time the daily papers indicate great activity on the part of private teachers who organized classes both for adults and juveniles.

Charles Ansorge in the high school and Orlando Blackman in the grammar grades began the work again in 1863, the former remaining but a few years, while the latter, greatly assisted by Mr. Whittemore, remained the widely beloved servant of Chicago school music for the thirty-six years preceding his decease in 1899. The musical instruction was interrupted but once in that period, about two months directly following the Chicago fire of 1871.

At another time, however, the board failed for some unknown reason to make the necessary appropriation, but some very active sympathizers under the leadership of Fred W. Root, succeeded by various means in raising a subscription adequate to pay the salaries for the year. An industrious effort has so far proven of no avail in the search for any data bearing upon the life of Mr. N. Gilbert, who was the first to teach music in the Chicago schools. He must have come from the east, where he was probably trained in this special work, and failing to find further official recognition in Chicago, it is fair to presume that he retired to more productive fields. So much for a hurried sketch whose main purpose has been to indicate the quality of the Chicago devotion since the very early time of the first adoption.

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"Sh-e-e, pu, pu, tu; ch-e-e, tu pu, pu."

Far be this from any intentional infringement upon the prerogatives of the locomotive, or of any other form of higher mechanics. When experienced at the beginning of a vocal lesson it is to be interpreted as part of a breathing exercise. It is an elementary symptom of the Chicago school music of the present.

Mrs. Agnes Collier Heath was assigned to the music superintendency for the primary grades about fifteen years ago. After ten or twelve years of administration in the plain methods generally in use, she felt that much happier results might be had if the work could be made much more attractive to the children, securing thereby an enthusiastic participation by every child in the schools. If such methods could be evolved the individual teacher would find the work as delightful as would the children, and a more general co-operation from all would result. In keeping with the above conviction of the head of the department, the instruction has been and is still in a condition of revolution from the technical to the aesthetic. The aim has been to introduce every game, or song, or other possible musical exercise which could tend to add to the general interest or give to the child a feeling of complete freedom from things seeming like

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school bondage. While these innovations have been taking place there has been much unfavorable criticism from sober onlookers who rightly complained that, though it was something like visiting Fairyland to go into the schools and see the children in the happiest of exercises imaginable, it was unfortunate that a visit to the same schools a few months later would find the children going through the same program that was heard in the months before.

Then there was the complaint that as the children came up from the lower grades to begin the more serious work in two or more parts from the regular text books, they were not well prepared to advance in reading their exercises with any gratifying uniformity or success. Where, then, were the enhanced results?

I believe, after most careful investigation, that for many of these schools such criticism is still valid. But the woman at the helm, still believing herself on the right lines, has kept the main course, has profited by the passing criticism, and has gained in the short time a really encouraging prospect of reaching port.

Those readers who remember a most excellent series of papers of a few years ago by J. M. Rice in the Forum, may recall one of the principal burdens of his report, namely, an urgent need of closer supervision. It is the keynote for the situation in Chicago at the present time. The music corps here consists of eight ladies and two gentlemen for the entire elementary department, and three gentlemen for the fourteen high schools, the total appropriation for the ensuing year being but $18,500. As there are about 5,500 teachers in the entire system, this furnishes one music specialist for an average of about 500 teachers in the elementary department. As a specialist is only able to complete his circuit in from six to seven weeks it is evidently impossible to have any important influence other than through the assistance given to the grade teachers of the district.

Let us consider a small school of ten rooms which was within the district of a very competent and enthusiastic lady music assistant. Of the ten teachers here, five were represented to be strictly unmusical yet the work was being accomplished with a very creditable uniformity in the various rooms, thus furnishing a fair opportunity to observe the results by the talented and untalented teacher alike. The best was generally found in the earliest grades, but the part singing was being well started with the older classes as well. This is generally taken up with the fourth grade in Chicago schools.

Proceeding to another building in the same district, an eighth year class was heard to sing extremely well, the various parts being sustained in good style and the voices kept in very musical control. Down stairs the first and second year children were going through some work which was soon to be presented before all the teachers in the district, that they might see and hear, and take on enthusiasm and ideas for the better administration of their own duties. Such a scheme could not fail to prove of great value, and as to the program

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which the children were preparing, it was entertaining and beautiful to the last degree. As I left the music assistant for this district I had no further doubt as to the success that would be realized if only fewer teachers could be assigned for her supervision. Half the number would be sufficient to occupy her time as thoroughly. The same rule is applicable to all the elementary grades in the city with the possible exception of the first two or three. Much more attention is due the classes from fourth to eighth inclusive, where singing in parts and chaniging of voices add new difficulties.

Passing on to the high schools, we may contemplate either the efficiency or inefficiency of the eight years of instruction preceding, and may observe at the same time, what is still being done under the remaining impulse. Some classes naturally come up from the grades with a style of tone production indicating greater pride in long distance singing than in purely musical attainment. Of course this causes some trouble, and the celerity with which it is overcome depends almost entirely upon the convictions of the succeeding instructor. In neither of the thirteen Chicago classes representing the work of the three gentlemen in the high schools did I hear harsh singing enough to deserve mention. The gravest fault discovered in the ministration here was the tendency to underestimate the importance of the choral effects to be got with the high school classes, and to greatly underestimate the amount of rudimentary instruction taken up below. I spent a school day in one place where this was being unhappily done. Going into this school one morning, the senior class began by singing a song with such fine regard for dynamics, and such a beautiful quality of tone throughout, that I was perfectly delighted. But when the technical study was approached matters became difficult immediately. The instructor gave examples in notation by calling numbers to be sung. This work should have been done thoroughly enough before the pupils ever entered the high school, and I doubt not that in most cases it was. Then the gentleman indulged in a lengthy discussion of signatures which was as much above them as the other was below. It could have proven interesting and instructive in some places, but this class gave little or no attention.

The most unfortunate mistake, however, was in connection with a two-part exercise placed upon the blackboard and left there as a reading test for each of the four classes of the day. There was nothing difficult about it further than a slight modulation from the original A major to the relative minor and back. Almost any child in fifth or sixth grade should have read either part at sight and thought nothing of it. This is what he wished the pupils of this graduating high school class to do for me, and he was especially desirous that they attempt it individually. Numerous calls were made for volunteers, but they everyone acted gun shy; then came argument and coaxing. This backwardness was, I presume, partly on account of a host of great rude boys who were liable as not to break

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forth in applause at the conclusion of each attempt. The proceeding might not have seemed unduly strange if it had happened but once, but this teacher bolted up to the same obstacle each time a new class entered the room. While all of this coaxing and hesitancy were going on, the boys not specially engaged had plenty of opportunity to play wild pranks and it is fair to say that they improved such opportunities with the utmost enthusiasm. Occasionally one was dismissed, but this did not affect attendance seriously enough to stop depredations, so they continued to worry the life almost out of the instructor. When the time really came to sing, however, the scene was changed and it was an earnest set of boys and girls. From a consideration of this one fact, I know that the main trouble lay in the custom of occupying too much time with explanations to which the pupils were not disposed to listen, and I think if no stops were made for disciplinary orations this school could be handled as easily as any in the city, notwithstanding it has in the last few years earned a local reputation for disagreeable episodes. High school classes may be handled with the minimum of disciplinary red tape. This was fully demonstrated by an instructor in the same work here. I was present at the recitations of seven singing classes and during this period the instructor spoke in reproof to but a single pupil. Here was really magnificent work from every standpoint. This gentleman is in nomination for the superintendency of the Chicago music. In these days, when journals of every sort are freighted with indiscriminate praise and the favorable "write-up" is so often wont to earn its daily bread, one finds it even dangerous to give expression to honest enthusiasm, but I shall be safe at least in quoting the remark that another high school music teacher made to me after visiting a few classes of his brother worker in the same field: "He is about my ideal for a high school teacher." This is my own sentiment for the present, but if at any other point on my journey I find such another, or a superior, I shall hasten in this same way to embrace him. This is Mr. H. W. Fairbanks, who has been in the Chicago schools for about three years.

Summing up the situation in Chicago it really seems that the musical affairs are in excellent hands, but in many localities there is urgent need of assistance, to be directed toward a thorough normal drill for teachers more or less delinquent, and to lend sympathetic aid to those who are already equipped.

Not having mentioned the musical tastes of any particular small boy in Chicago, it may be appropriate as a conclusion to this paper, to illustrate, though I do not know the name of the subject. A special teacher for a certain west side school came one day to give the usual instruction, but on touching the piano concluded that something was very much out of order. A pupil suggested that it was frightfully out of tune, so after a few trials the instrument was abandoned for the day and an order given to send a tuner.

When this worthy came he found a tin cup inside which easily

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accounted for the prime tonal eccentricities. In testimony of the comprehensive musical taste of the urchin who supplied the "effects," it is finally to be mentioned that he also included a felt eraser as the tin cup's opposing partner.

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## QUESTIONS AND ANSWERS.

### BY MRS. EMMA A. THOMAS.

Question: I enjoyed reading in MUSIC of January the work for the kindergarten in scale work with colors. Will you kindly tell me what other work you do in your kindergartens?

Answer: I will give you a general plan of work we follow in our kindergartens in addition to the scale work. Songs are chosen with due consideration to the child, his interests and stage of development. Greatest care is given to the music and words. In selecting the music for the general exercises only the best music is used for these, excluding rag-time, and the so-called popular music of the day. In the rhythm work we use different meters, such as 2-4, 3-4, etc. This is done by the hands, or feet, swaying of body, tapping sticks, bells, horseshoes, and many other ways. In the history of music we take up different composers, suitable for children, such as Schuman, Handel, Mendelssohn and others. Telling the children a little of their life, showing their picture and playing some prominent compositions such as Schuman's "Happy Farmer," "Wild Rider," "Winter Sketches," Handel's largo, etc., giving the child nothing but good music. We also try to have them hear many kinds of musical instruments well played. Thus keeping them in a musical atmosphere.

* * *

Question: Would you encourage your teachers to do any individual work and if so, how would you do it?

Answer: I most certainly should do so. Music, as we find it in the schools, is largely chorus work. There are always some leaders and the other pupils simply imitate. This kind of work would not be tolerated in other studies and why should it in music? Of course, the time for the music lesson is so short it is hard to have as much individual work as we would like, but always try and arrange to have a certain amount of individual work during the lesson. Begin right at the threshold of the pupils' school life to have them sing alone and they will take it as a matter of course and not hesitate. If you have never had your pupils sing alone it will be hard to start. Be firm but very tactful. Be sure and take very simple exercises at first. It is much better to sing a simple exercise well than stumble over harder ones. Not only will you create more interest among your good singers but it develops the slower pupils. Again, it cultivates the power of listening and how necessary it is to become a good listener.

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Question: In our schools we have one hour per week for music. Will you kindly advise me about dividing the time? I have just started the work.

Answer: In the first three grades I should take twelve minutes a day. Take half the time for rote songs and half for drill work. In the lower grades it is much better to have the lessons oftener, though short, and to the point. The pupils in these grades are supposed to sing a song whenever the teachers feel they need a rest or brightening. In the next two grades I would give fifteen minutes four times a week and in the upper grades twenty minutes three times a week. This time seems very short for the music and it is; but I find as the teachers have realized how short the time is they have improved every minute. Not allowed one to go to waste.

* * *

Question: Will you please tell me the author of "The Marseillaise." Also tell me how it came to be written. My high school is learning the national hymns of different countries. We would like to learn some of the folk songs of various nations. Will you kindly suggest some book we could use for that purpose?

Answer: Rouget de Lisle is the author of "The Marseillaise." I think Richard Grant White, in his work on patriotic national songs gives a good account of the circumstances under which it was written. He says: "This remarkable 'hymn' struck out in the white heat of unconscious inspiration, perfect in all its parts, and in six months adopted by the people, the army, the legislature and the whole nation, is a war-cry, a summons to instant battle. It has no inspiration but glory, and invokes no god but liberty. Rouget de Lisle, its author, was an accomplished officer, an enthusiast for liberty, but no less a champion for justice and an upholder of constitutional monarchy. He was at Strasburg in 1792. One day Deitrich, the mayor of the town, who knew him well, asked him to write a martial song, to be sung on the departure of six hundred volunteers to the Army of the Rhine. He consented, wrote the song that night—the words sometimes coming before the music, sometimes the music before the words—and gave it to Deitrich the next morning. As is not uncommon with authors, he was at first dissatisfied with the fruit of his sudden inspiration, and, as he handed the manuscript to the mayor, he said: 'Here is what you asked for, but I fear it is not very good.' But Deitrich looked, and knew better. They went to the harpsichord with madame and sang it; they gathered the band of the theater together and rehearsed it; it was sung in the public square, and excited such enthusiasm, that, instead of six hundred volunteers, nine hundred left Strasburg for the army. In the course of a few months it worked its way southward and became a favorite with the Marseillaise, who carried it to Paris, where the people, knowing nothing of its name, its author, or its original purpose, spoke of it simply as the 'song of the Marseillaise,' it will be known forever, and for-

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ever by the rallying cry of France against tyranny. Its author, soon proscribed as a Royalist, fled from France and took refuge in the Alps. But the echoes of the chord that he had so unwittingly struck pursued him even to the mountain tops of Switzerland. 'What,' said he, to a peasant guide in the upper fastnesses of the border range, 'is the song that I hear—Allons, enfans de la patrie?' 'That? That is the Marseillaise.' And thus, suffering from the excesses that he had innocently stimulated, he first learned the name which his countrymen had given to the song he had written." I am sure you will find W. S. B. Mathew's "Songs of All Lands" an extensive compilation of the national airs and typical folk songs of all the leading countries.

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INDIAN STORY AND SONG FROM NORTH AMERICA. By Alice C. Fletcher. Small, Maynard & Co., Boston. 126 pages, 12mo.

Miss Alice C. Fletcher, for a number of years has held the Thaw fellowship especially founded for her, of the Peabody Museum in Cambridge, Mass. Her department is ethnology, and her speciality, the folk lore and folk life of the North American Indians. In many scientific memoirs her discoveries have been published, and her work is widely known in her department, but the general public rarely learns of these "proceedings" which go only to members and subscribers. Readers of MUSIC know her work from the accounts given by the late Professor John C. Fillmore, who assisted in this work for about ten years before his death, particularly in harmonizing the melodies. He discovered, it will be remembered, for the first time in musical history, that the North American Indian melodies run along chord tracks and that when they forsake one chord track it is only in favor of another. Miss Fletcher believes that this position of Prof. Fillmore was entirely sound. Quite a number of deductions have been made from the natural songs of other races; and if the doctrine should finally become demonstrated completely, instead of remaining as yet probable, but not wholly proven (for want of sufficiently wide inductions) it will revolutionize and annul much of the pseudo generalization of such writers as Villoteau, Fetis, and many others, concerning the melodies of races not yet civilized. This magazine has published from time to time a considerable number of these Indian melodies.

In the little work now before us, Miss Fletcher brings to the general reader some of her conclusions, in a form extremely interesting, novel, and valuable for women's clubs, students, and home reading. She gives us her versions of thirty songs, the great majority from the Omaha tribe, but with representatives from the Pawnee, Arapahoe, Otoe and other tribes. She gives first the Indian legend or ceremonial to which the song belongs, and then the song itself, in a form available for publication. Miss Fletcher is a friend of the Indian; believes in him as a man and a brother. She treats his songs with sympathy and intelligence. The work is as authoritative as possible—probably one of the most sincere and loyal transcriptions of

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folk lore ever offered the world. It deserves, therefore, wide circulation.

The present writer upon many occasions has differed with Miss Fletcher, and more particularly with the late Prof. Fillmore, concerning the absolute beauty of these Indian melodies. That they have dignity, sincerity, and a beginning of musical quality, he admits. But to him, and to most musicians, they are a kind of music which is as yet undeveloped. Ideas in plenty begin; no idea is treated and finished. For this reason, while their naivity is striking and interesting, their lack of musical plasticity forever debars them from being used as the germs of a national American music, as Dvorak tried to develop from the negro manners, and failed. Mr. MacDowell has made a like attempt in the Indian music, and also conspicuously failed. It is also a question concerning this music whether it has or has not been to any extent influenced by the missionary music which has been made now and then among these tribes for a hundred years or more.

At all events here are thirty songs and the stories appertaining; told sincerely, unpretendingly, and sympathetically by one of the truest friends the Indian nations have had among the pale-faces.

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LIFE OF CHOPIN. By Franz Liszt. Translated in full by John Broadhouse. Imported by Scribner's Sons. 12mo, pp. 240, $2.25.

The translator claims that this is the first full translation ever made of Liszt's famous monograph upon Chopin. Be that as it may, the little book is in some sense a classic. It is a series of rhapsodies by one of the most rhapsodical of writers. But as Liszt happened to have been a young man with Chopin for several years in Paris, and to have learned an immense amount from that genius, the book is at least not without importance. It was written sometime about 1851 or 1852. It comes therefore with a certain warmth, as from a near friend of the Polish genius. The book has had several translations into English. One of the first was (in part at least) by the late John S. Dwight. Liberal extracts occur in Moore's Encyclopedia of Music. The house of Ditson published a translation many years ago.

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(From A. P. Schmidt.)

ROMANCE, NO. 1. By Edouard Schuett. Arranged for organ by A. L. Barnes.

A pleasing piano piece transcribed for organ. Parts of it will hardly sound well, as the rhythm is broken in a manner which will not sound well upon the organ, although quite pianistic. Medium difficulty.

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DREI CLAVIERSTUECKE, Op. 2-47. Reinecke.

Spanisch.
Melodie.
Esmerelda.

The veteran Reinecke is still at it. These three pieces are in his usual style, melodious and pleasing. Quite a bit more difficult than they appear at first sight. All are pleasing when well done, but superficial. 5th grade, or so.

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ANTHEMS FOR MIXED VOICES.

"O Saviour of the World." F. N. Schackley.
"Awake, Glad Soul, Awake." W. E. Brown.
"Lift Your Glad Voices." P. A. Schnecker.
"The Lord is Risen." Frank L. Eyer.
Christ is Risen." Joseph C. Bridge.

The above list consists of practicable anthems of more than average excellence, yet without going too far beyond. All are rather melodious, perhaps the first-named too much so. Perhaps the second, by W. E. Brown, is one of the best. On page 5, "In Christ we Wake," a flat is omitted in the solo upon C, a very serious omission; at the beginning of the next line a flat is omitted upon G in the organ part where it is much needed. On the middle of the sixth page some undesirable octaves occur between the voices and the organ bass, which, while not absolutely incorrect, are certainly ineffective—the progression from D to G. The same progression occurs later in the bass solo, last line of page 8. It is a case of the little foxes spoiling the vine. The piece by Mr. Schnecker is one of his business-like and practical pieces which are inspired from an utilitarian point of view—but not from an aesthetic. Mr. Eyer's anthem suffers under a text which is simply a new example of the white man's burden. It cannot be said that it is carried gracefully, either. Mr. Bridge's piece is a well-schooled English organist piece of work, likely to be useful and to sound safe—a great point when the congregation happens to contain orthodox ears.

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(From O. Ditson Co.)

FOUR HEINE SONGS FOR MEDIUM VOICE. By Henry K. Hadley.

"The Butterfly is in Love with the Rose."
"By the Ganges."
"I Dreamed of a Princess Fair to See."

Four songs in modern style with plenty of modulation, a little melody and a sort of inner correspondence with the words. Whether Mr. Hadley's setting of Heine's famous verses will take the place of Mendelssohn's is for posterity to decide.

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COMPOSITIONS FOR PIANO. By John Orth.

Romanza Appassionata.
A Day in June.
Valse Gracieuse.
Dolce Far Niente.
By the Brookside.
Valse Arabesque.
Sympathy.
Etude Brilliante in A flat.

This collection of teaching material will be highly appreciated for use in the third and fourth grades. Technical needs and pleasure are the two motives with the composer, and in both he has been successful.

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THE WEAK FINGERS. Three Studies. By John Orth.

Fourth and Fifth Finger Valsette.
Third and Fourth Finger Etude.
Third, Fourth and Fifth Finger Waltz.

Three clever and very useful studies for building up the weak side of the hand.

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A TINY BIT OF HEATHER. Song. By Mrs. L. E. Orth.

A Scottish song, for those who like. Rather good.

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FOUR CHARACTER SKETCHES IN F. By L. E. Orth.

Four little fancy pieces for the piano in the key of F. About third grade in difficulty. The Scotch elements haunt us even here, when we are supposed to be "in the cotton, or the 'shamrock,'" etc.

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TWILIGHT. For piano. By Wm. A. Hinners.

This piece, which occupies one rather short page, is mainly interesting from two points of view: First, as illustrating how easy it is to write music without having been taught how to do so properly; and (a sub-head to the preceding) how very much like other things pieces thus written sound—when they sound at all. The second main point of interest is the economic one, since the four pages, of which one is title (in two colors). one contains a poem, the music occupying the third page, while the fourth is given up to advertisements, is invoiced at thirty-five cents. Undoubtedly the publisher belongs to one of these "trusts" we hear so much about. The terra-cotta paper upon which the work is printed is of very superior quality and stylish weight—or perhaps "heft" would be a better term.

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